4 December 1982 US $1.95 (by air) 35p ISSN 0028 6362

Aus 70c Den Kr 14.50 Fr NF 10.00 Ger Dm 5.00
Malaysia $2.50 Spn 200pts Ir 52p (inc. VAT)

NME

NEW MUSICAL EXPRESS

Speaking its Mind

JONI MITCHELL INTERVIEW
SIOUXSIE SHRIEKS BACK

SIMPLE MINDS
The Power Of Romance
by Lynn Hanna

Jim Kerr — poser to the people. Pic: Anton Corbijn.

UK SINGLES

ONE	Last Week		Weeks in	Highest
	3	**MIRROR MAN** Human League (Virgin)	3	1
2	2	I DON'T WANNA DANCE.....Eddy Grant (Ice)	7	1
3	8	YOUNG GUNS (GO FOR IT) Wham! (Innervision)	3	3
4	(1)	HEARTBREAKER.....Dionne Warwick (Arista)	5	1
5	4	(SEXUAL) HEALING.....Marvin Gaye (CBS)	4	4
6	20	SAVE YOUR LOVE Rene & Renato (Hollywood)	3	6
7	12	LIVING ON THE CEILING Blancmange (London)	4	7
8	6	MAD WORLD.....Tears For Fears (Mercury)	6	3
9	11	RIO.....Duran Duran (EMI)	3	9
10	21	WISHING (If I Had A Photograph of You) Flock Of Seagulls (Jive)	2	10
11	19	TRULY.....Lionel Richie (Motown)	2	11
12	17	CRY BOY CRY.....Blue Zoo (Magnet)	3	12
13	5	THEME FROM HARRY'S GAME Clannad (RCA)	4	5
14	(—)	THE BEAT SURRENDER.....The Jam (Polydor)	1	14
15	18	YOUTH OF TODAY.....Musical Youth (MCA)	2	15
16	9	MANEATER.....Daryl Hall & John Oates (RCA)	4	6
17	24	THE OTHER SIDE OF LOVE.....Yazoo (Mute)	2	17
18	7	THE GIRL IS MINE Michael Jackson & Paul McCartney (Epic)	4	4
19	26	BEST YEARS OF OUR LIVES Modern Romance (WEA)	2	19
20	(—)	OUR HOUSE.....Madness (Stiff)	1	20
21	(—)	HYMN.....Ultravox (Chrysalis)	1	21
22	13	STATE OF INDEPENDENCE Donna Summer (Warner Bros)	4	13
23	(—)	TIME (CLOCK OF THE HEART) Culture Club (Virgin)	1	23
24	10	MUSCLES.....Diana Ross (Capitol)	4	10
25	14	DO YOU REALLY WANT TO HURT ME Culture Club (Virgin)	10	1
26	25	STARMAKER.....Kids From Fame (RCA)	9	2
27	16	DO IT TO THE MUSIC.....Raw Silk (KR)	3	16
28	(—)	WHERE THE HEART IS.....S Cell (Some Bizarre)	1	28
29	(—)	TALK TALK.....Talk Talk (EMI)	1	29
30	(—)	IT'S RAINING AGAIN.....Supertramp (A&M)	2	25

Shock! Horror! Abba singles top the albums. The first ten years that seem more like a century. *Pic: Simon Fowler*

NEW MUSICAL EXPRESS HOT PARADE

UK LONG PLAYERS

ONE	Last Week		Weeks in	Highest
	3	**THE SINGLES — THE FIRST TEN YEARS.....Abba (Epic)**	2	1
2	1	HEARTBREAKER.....Dionne Warwick (Arista)	5	1
3	(—)	I WANNA DO IT WITH YOU Barry Manilow (Arista)	1	3
4	3	THE KIDS FROM FAME..... Various (BBC)	19	1
5	2	HELLO I MUST BE GOING..Phil Collins (Virgin)	4	2
6	6	FROM THE MAKERS OF..Status Quo (Vertigo)	3	3
7	9	THE JOHN LENNON COLLECTION John Lennon (Parlophone)	2	7
8	5	SINGLES — 45s & UNDER..... Squeeze (A&M)	4	2
9	10	PEARLS II.....Elkie Brooks (A&M)	3	9
10	29	GREAT LOVE SONGS.. Nat King Cole (EMI TV)	2	10
11	(—)	SAINTS AN' SINNERS.....Whitesnake (Liberty)	1	11
12	19	RIO.....Duran Duran (EMI)	24	2
13	11	MIDNIGHT LOVE.....Marvin Gaye (CBS)	2	11
14	8	REFLECTIONS.....Various (CBS)	7	7
15	(—)	CHART WARS.....Various (Ronco)	5	15
16	13	THE KIDS FROM FAME AGAIN.Various (K-Tel)	7	1
17	17	GIVE ME YOUR HEART TONIGHT Shakin' Stevens (Epic)	8	3
18	26	UPSTAIRS AT ERIC'S.....Yazoo (Mute)	13	1
19	(—)	KILLER ON THE RAMPAGE.....Eddy Grant (Ice)	1	24
20	7	THE RISE AND FALL.....Madness (Stiff)	3	7
21	14	FAMOUS LAST WORDS.... Supertramp (A&M)	4	5
22	16	KISSING TO BE CLEVER..Culture Club (Virgin)	7	2
23	21	TROPICAL GANGSTERS Kid Creole & The Coconuts (Ze)	6	11
24	(—)	INVITATIONS.....Shakatak (Polydor)	1	25
25	(—)	LIONEL RICHIE.....Lionel Richie (Motoown)	1	26
26	12	CHART HITS '82.....Various (K-Tel)	2	12
27	18	LOVE OVER GOLD.....Dire Straits (Vertigo)	10	1
28	22	20 GREATEST HITS.. The Beatles (Parlophone)	6	11
29	24	HAPPY FAMILIES.....Blancmange (London)	2	24
30	20	A KISS IN THE DREAMHOUSE Siouxsie & The Banshees (Polydor)	3	14

INDEPENDENT SINGLES

1	(3)	**The Other Side Of Love**..... Yazoo (Mute)
2	(12)	**For You**..... Anti Nowhere League (WXYZ)
3	(5)	**Give Me Fire**..... GBH (Clay)
4	(1)	**Shipbuilding**. Robert Wyatt (Rough Trade)
5	(2)	**How Does It Feel**..... Crass (Crass)
6	(4)	**East World** Theatre Of Hate (Burning Rome)
7	(7)	**Drumbeat For Baby**.....Weekend (R Trade)
8	(25)	**Save Your Love** Rene & Renato (Hollywood)
9	(6)	**Into The Abyss** Sex Gang Children (Illuminated)
10	(24)	**Hooked On You** Darkness & Jive (Red Rhino)
11	(8)	**Shake Up The City**.....UK Subs (Abstract)
12	(9)	**Chinese Take Away**..... Adicts (Razor)
13	(18)	**Don't Make Me Wait**..... Peech Boys (TNT)
14	(11)	**Bela Lugosi's Dead** Bauhaus (Small Wonder)
15	(—)	**Summer of '81**.....Violators (No Future)
16	(—)	**Russian Roulette** Lords Of The New Church (Illegal)
17	(21)	**Agents Of Change EP** Blue Orchids (Rough Trade)
18	(17)	**Baby Turns Blue**...Virgin Prunes (R Trade)
19	(20)	**Woman In Disguise** Angelic Upstarts (Anagram)
20	(28)	**Stand Out**..... Chelsea (Step Forward)
21	(14)	**State Violence**..... Discharge (Clay)
22	(26)	**Alice**... Sisters of Mercy (Merciful Release)
23	(30)	**Groovin' In Green** March Violets (Merciful Release)
24	(—)	**Day Tripper**..... The Wall (No Future)
25	(22)	**Weary Of The Flesh**..... Andy T (Crass)
26	(16)	**Lullabies 12" EP**.....Coctéau Twins (4AD)
27	(10)	**Be Proud, Be Loud**..... Toyah (Safari)
28	(23)	**Drag You Out**.....Lurkers (Clay)
29	(19)	**Burn 'Em Down** Abrasive Wheels (Riot City)
30	(—)	**All About You**...Thomas Leer (Cherry Red)

INDEPENDENT LONG PLAYERS

1	(1)	**Voice Of A Generation**.....Blitz (No Future)
2	(2)	**Upstairs At Eric's**..... Yazoo (Mute)
3	(4)	**La Variete**.....Weekend (Rough Trade)
4	(12)	**When The Punks Go Marching In** Abrasive Wheels (Riot City)
5	(5)	**Seduction**.....Danse Society (Society)
6	(3)	**Warrior Rock**.....Toyah (Safari)
7	(6)	**The Sound Of Music**..... Adicts (Razor)
8	(13)	**If I Die, I Die**...Virgin Prunes (Rough Trade)
9	(8)	**UB44**..... UB40 (Dep International)
10	(7)	**Christ — The Album**.....Crass (Crass)
11	(—)	**Burning Ambition — The History of Punk**.....Various (Cherry Red)
12	(11)	**In The Flat Field**.....Bauhaus (4AD)
13	(10)	**Broken Frame**..... Depeche Mode (Mute)
14	(18)	**Defective Breakdown**..... Defects (WXYZ)
15	(—)	**I'd Like To See You Again** A Certain Ratio (Factory)
16	(29)	**Pigs On Purpose** Nightingales (Cherry Red)
17	(21)	**Bullshit Detector 2**..... Various (Crass)
18	(14)	**Garlands**.....Cocteau Twins (4AD 22)
19	(15)	**The Maverick Years**.....Wah (White Label)
20	(11)	**Songs To Remember** Scritti Politti (Rough Trade)
21	(—)	**City Baby Attacked By Rats**..... GBH (Clay)
22	(30)	**And Did Those Feet** Dancing Did (Kamera)
23	(16)	**Nothing Can Stop Us Now** Robert Wyatt (Rough Trade)
24	(9)	**Under The Flag**..... Fad Gadget (Mute)
25	(27)	**Dr John Sings Mac Rebennack** Dr John (Demon)
26	(—)	**United Skins**..Various (Boots And Braces)
27	(19)	**Enter K**.....Peter Hammill (Naive)
28	(20)	**The Psychic Sacrifice** Throbbing Gristle (Karnage)
29	(17)	**Hai**..... Cabaret Voltaire (Rough Trade)
30	(23)	**Carmel**.....Carmel (Red Flame)

REGGAE SINGLES

1	**If This World Were Mine** Dennis Brown (Tads)
2	**Just Talking** Michael Prophet (Greensleeves)
3	**Sidewalk Traveller** Hopeton Lindo (Music Works)
4	**Raggy Joey Boy**..... Tapper Zukie (Mobiliser)
5	**Lovers Race**.....Sugar Minott (Black Roots)
6	**Just My Imagination** Al Campbell (Exclusive)
7	**Open Book**.....Barrington Levy (Oak Sound)
8	**Rasta Man Have Dignity/African National Heroes** Barry Brown/General Echo (Mandingo)
9	**Lion Youth**.....Jah Shaka (Shaka)
10	**How Can I Let You Get Away** Errol Dunkley (Music Hawk)
11	**Sexual Healing**..... Jimmy Riley (Taxi)
12	**Morgan The Pirate** Mighty Diamonds (Mobiliser)
13	**Hello Stranger**.....Derek Lara (Pama)
14	**Rub A Dub Play** Yellowman & Fathead (Greensleeves)
15	**Can't Waste Time**.....Don Carlos (Cha Cha)

ALBUMS

1	**Dub Me Crazy Part 2** Jah Shaka/Mad Professor (Ariwa)
2	**Natty Dread Have Credential** Don Carlos (J&J)
3	**DJ Explosion (Live)**.....Various (Heartbeat)
4	**Yabby U Meets Sly & Robbie Along With Tommy McCook**.....(M&R)
5	**Drift Away From Evil** Cultural Roots (Music Works)

Chart by Daddy Kool, 94 Dean Street, W1

US SINGLES

1	**Truly**.....Lionel Richie (Motown)
2	**Gloria**.....Laura Branigan (Atlantic)
3	**Heart Attack**..... Olivia Newton-John (MCA)
4	**Up Where We Belong** Joe Cocker & Jennifer Warnes (Island)
5	**Heartlight**.....Neil Diamond (Columbia)
6	**Mickey**.....Toni Basil (Radial Choice)
7	**Maneater**.....Daryl Hall & John Oates (RCA)
8	**Steppin' Out**.....Joe Jackson (A&M)
9	**The Girl Is Mine** Michael Jackson/Paul McCartney (Epic)
10	**Muscles**..... Diana Ross (RCA)

ALBUMS

1	**Business As Usual**..... Men At Work (Columbia)
2	**Built For Speed**.....Stray Cats (EMI)
3	**Lionel Richie**.....Lionel Richie (Motown)
4	**Night & Day**.....Joe Jackson (A&M)
5	**Famous Last Words**..... Supertramp (A&M)
6	**H2O**.....Daryl Hall & John Oates (RCA)
7	**The Nylon Curtain**.....Billy Joel (Columbia)
8	**Nebraska**.....Bruce Springsteen (Columbia)
9	**Heartlight**.....Neil Diamond (Columbia)
10	**Signals**.....Rush (Mercury)

Courtesy Billboard

AUSTRALIA

1	**Come On Eileen**.....Dexys (Mercury)
2	**Shy Boy**.....Bananarama (Liberation)
3	**Pass The Dutchie**..... Musical Youth (MCA)
4	**Rock The Casbah**..... Clash (Epic)
5	**Eye Of The Tiger**.....Survivor (Epic)
6	**You Should Hear How She Talks About You**.....Melissa Manchester (Arista)
7	**Jack And Diane**..... John Cougar (Riva)
8	**I Know There's Something Going On** Frida (RCA)
9	**Solid Rock**.....Goanna (WEA)
10	**Da Da Da**.....Trio (Mercury)

Courtesy Kent Music Report/Billboard

FIVE YEARS AGO

1	**Mull Of Kintyre**.....Wings (Parlophone)
2	**How Deep Is Your Love**.....Bee Gees (RSO)
3	**Floral Dance**.....Brighouse & Rastrick Band (Logo)
4	**I Will**.....Ruby Winters (Creole)
5	**We Are The Champions**.....Queen (EMI)
6	**Rockin' All Over The World**..... Status Quo (Vertigo)
7	**Egyptian Reggae**..... Jonathan Richman (Beserkley)
8	**Daddy Cool**..... Darts (Magnet)
9	**Dancin' Party**.....Showaddywaddy (Arista)
10	**Watchin' The Detectives**.....Elvis Costello (Stiff)

TEN YEARS AGO

1	**My Ding-A-Ling**.....Chuck Berry (Chess)
2	**Gudbuy T'Jane**.....Slade (Polydor)
3	**Crazy Horses**..... Osmonds (MGM)
4	**What Made Milwaukee Famous/Angel** Rod Stewart (Mercury)
5	**Crocodile Rock**..... Elton John (DJM)
6	**Why**..... Donny Osmond (MGM)
7	**Lookin' Through The Windows** Jackson Five (Tamla Motown)
8	**Lay Down**.....Strawbs (A&M)
9	**Ben**.....Michael Jackson (Tamla Motown)
10	**I'm Stone In Love With You**.....Stylistics (Avco)

FIFTEEN YEARS AGO

1	**Hello Goodbye**..... Beatles (Parlophone)
2	**Let The Heartaches Begin**..... Long John Baldry (Pye)
3	**Everybody Knows**..... Dave Clark Five (Columbia)
4	**Something's Gotten Hold Of My Heart** Gene Pitney (Stateside)
5	**If The Whole World Stopped Lovin'**.....Val Doonican (Pye)
6	**Careless Hands**..... Des O'Connor (Columbia)
7	**I'm Coming Home**..... Tom Jones (Decca)
8	**All My Love**..... Cliff Richard (Columbia)
9	**The Last Waltz**..... Engelbert Humperdinck (Decca)
10	**World**..... Bee Gees (Polydor)

TWENTY YEARS AGO

1	**Lovesick Blues**..... Frank Ifield (Columbia)
2	**Return To Sender**.....Elvis Presley (RCA)
3	**Let's Dance**..... Chris Montez (London)
4	**Guitar Man**.....Duane Eddy (RCA)
5	**Swiss Maid**.....Del Shannon (London)
6	**Sun Arise**..... Rolf Harris (Columbia)
7	**Bobby's Girl**..... Susan Maugham (Philips)
8	**Devil Woman**..... Marty Robbins (CBS)
9	**Telstar**.....Tornadoes (Decca)
10	**The Next Time**..... Cliff Richard (Columbia)

NME NEW MUSICAL EXPRESS

INSIDE INFORMATION

DANGEROUS VISIONS 7
PARTY PARTY 4
ANIMAL NIGHTLIFE 5
SISTERS OF MERCY 6
MOSE ALISON 8
SEX GANG CHILDREN 11
ALTERNATIVE CLOTHES 12

PRINT 14

JONI MITCHELL 17
ELLERY BOP 21
SINGLES 23

SILVER SCREEN 25
SIMPLE MINDS 28
MARSHALL CRENSHAW 33
LPs 34
TOUR NEWS 37
RECORD NEWS 38
GIG GUIDE 39

LIVE! 44
REGGAE RUNNINGS 50
PLUTONIUM BLONDES 56
X-WORD 57
GASBAG 58
T-ZERS 59

Cheap Jokes

KILLING JOKE undertake a five-date mini-tour in mid-December, confined exclusively to the club circuit.

The gigs have been specially planned at smaller venues, in order to restrict admission price to a maximum of £2.50, and the band will be previewing new material for their next album to be recorded in January for spring release. Dates are Manchester Fagin's (December 12), Liverpool Warehouse (13), London Hammersmith Klub Foot (14), Brighton New Regent (15) and Leeds Warehouse (16).

The London date at Klub Foot, located at the Clarendon Hotel, is part of the venue's mixed musical policy which normally operates every Thursday — though the Killing Joke gig is an exception to that rule. The show there this Thursday (2) is by new group One The Juggler, who've been booked as special guests in the Elvis Costello concerts at the Royal Albert Hall on December 24 and 27.

Also newly confirmed for Klub Foot are The Addicts, The Escalators and The Deltas (December 9); GBH, The Business and Play Dead (16); UK Decay, Sisters Of Mercy and Blood And Roses (23); UK Decay, Actified and Ritual (30); and The Dancing Did (January 6). Tickets for the Killing Joke and UK Decay gigs are £2.50, and it's £2 for the other shows.

Waste disposal

WASTED YOUTH maintain the seemingly unending sequence of disbandments by announcing that they are to break up next week.

Although the four-piece London outfit have built a substantial following on the club circuit, they are dissatisfied with their overall lack of success, and have decided to go their separate ways. They play their farewell gig at London Victoria The Venue next Monday (6).

As a memento, Bridge House Records release their last single this weekend — a four-track 12-incher featuring 'Do The Caveman', 'Paris France', 'Little Jack' and 'Man Found Dead In Graveyard'.

I, the Dury. Pic Anton Corbijn

IAN'S XMAS RAZZLE

IAN DURY returns to live action for the first time in a year, as the first headliner in a special five-night Christmas season at London's Lyceum Ballroom — which also includes appearances by The Boomtown Rats and Girlschool.

It was exactly a year ago that Dury played his last live date at the same venue, and now he's back with The Blockheads — who will probably include Chas Jankel in their line-up — for a seasonal one-off at the Lyceum on Sunday, December 19 (all tickets £4).

Details of The Boomtown Rats' provincial dates were announced last week, and it's now confirmed that they climax in a major London show at the Lyceum on December 20 (£4). The following night (21), Girlschool are the bill-toppers supported by Hanoi Rocks, and tickets for this show are £3.50.

The final two nights have already been reported individually — The Kinks on December 22, supported by Idle Flowers (£4); and a four-act bill on December 23 topped by The Anti-Nowhere Leage, also featuring The Addicts, Actifed and King Kurt. Tickets for all five shows are on sale now, and the promoters are Head Music.

ROUNDHOUSE REOPENS FOR ROCK

EXCLUSIVE

ONE OF London's most celebrated venues, The Roundhouse at Chalk Farm, is to stage a string of ten rock concerts in February — its first for well over four years.

They will feature major contemporary groups on successive nights from Friday to Sunday, February 11-20.

The shows are being lined up by Head Music, who expect to announce full details in a week or two. But *NME* has already seen the tentative bookings which have been pencilled in, and they include some of the biggest chart acts of the day.

Until the latter part of the '70s, promoyer John Curd had staged regular Sunday concerts at The Roundhouse by such top acts as The Rolling Stones, The Clash, The Ramones, The Stranglers and Patti Smith. But the series ended on November 4, 1978, with a show by Radio Stars — and since then, there's been no rock at all at the venue.

Several reasons combined to cause the break — licensing restrictions, sound problems with local residents, and the re-positioning of the stage into the round so reducing the capacity. But now the stage has been replaced in its original Sunday concert concept, so restoring attendance to about 1800, and the other problems overcome.

The Roundhouse is still limited to a maximum of ten rock shows per year, and it's been agreed between the adminstrators and the promoter to present the 1983 quota in one fell swoop.

Echo's 'Loss' and gain

ECHO & THE BUNNYMEN have added another eight dates to their winter tour, for which initial gigs were announced way back in the summer.

The tour was originally planned for the September-October period, but subsequently re-scheduled owing to the band's recording commitments. They've now completed work on their third album titled 'The Happy Loss', and it's set for January 21 release on Korova Records.

Two extra shows before Christmas are at Hanley Victoria (December 18) and Chippenham Goldiggers (19). And the New Year additions are Edinburgh Playhouse (January 16), Newcastle City Hall (17), Sheffield Lyceum (19), Manchester venue to be confirmed (20), Liverpool Royal Court (21) and Norwich East Anglia University (28). They have also switched their January 25 venue from Southampton Gaumont to Southend Cliffs Pavilion.

The new LP, the follow-up to last year's 'Heaven Up Here', features nine new titles — one of which, not yet selected, will be issued as a single two weeks beforehand. The B-side of the single will be another new track, not on the album, called 'Wrapped In Paper' — and there's also a 12-inch version featuring an extra track, a live recording of 'Zimbo' made at last summer's WOMAD Festival.

● *As 14 weeks have now elapsed since the band's initial tour schedule was announced, readers may welcome a repetition of their previously confirmed dates: Glasgow Tiffany's (December 16), Leeds University (17), Poole Arts Centre (20), Nottingham Rock City (21), Aylesbury Friars (22), Lancaster University (January 15), Birmingham Odeon (22), London Hammersmith Odeon (24), Guildford Civic Hall (26), Brighton Dome (27), Ipswich Gaumont (29), Leicester De Montfort Hall (30), Cardiff Top Rank (February 2) and Bristol Colston Hall.*

I, the Mac. Pic Anton Corbijn

Blankety Blank.

Buy a Maxell blank cassette, and that's what you get: a truly blank blank cassette.
Hiss-free, distortion-free, drop-out free.
You'll never get less for your money.

Break the sound barrier.

maxell

Maxell (UK) Ltd., 1 Tyburn Lane, Harrow, Middlesex HA1 3AF. Tel: 01-423 0688.

NME is published weekly by IPC Magazines, Head Office King's Reach Tower, Stamford Street, London, SE1 England. Annual subscription $97.00 including air speeded delivery. Second class postage paid at Jamaica N.Y. 11431. Air Freight and mailing; U.S.A. Postmaster: send address changes to NME, Publications Expediting Incorporated, 200 Meacham Avenue, Elmont, N.Y. 11003, USA.

SHORT SHARP SHOTS

Anger in Battersea

☐ Preceding Delilah's *Rock Gommorrah*, the tell-all book by the late Lester Bangs and archivist Michael Ochs, comes — wait for it — a *stage* adaptation of **Kenneth Anger's** notorious volume ***Hollywood Babylon***.

The adaptation has been engineered by three men: Paul Holub, recently signed to Chrysalis along with his band Crazeology, will be handling the music; theatre critic Colin Ludlow is responsible for the script; and directing is Paul Marcus, the man who had *Fear and Loathing in Las Vegas* transferred from the Latchmere Theatre in Battersea to the capital's West End.

The cast will include Geoffrey Burridge of ITV's *Foxy Lady* as Anger — plus Nicholas Chagrin, Nicola Kimber and Bernard Sharpe. Kenneth Anger himself will arrive in London for the opening, which is set for early in the New Year at Battersea's new Bridge Lane Theatre in South London.

LA Lizard

☐ **Jim Morrison** is the subject of a new stage play, to open shortly in Los Angeles. Written by the ol' Lizard King's sister and brother-in-law, it offers an account to rival the Sugarman/Hopkins biog *No One Gets Out Of Here Alive*. A film and a book are planned to follow.

Big Jobs onstage

☐ Fans of Glen Muldoon — better known as **Divine**, star of many a John Waters opus — can see their heroine in costume and in cabaret at 11.30 on Friday December 3 at London's Scala Cinema.

Divine's 45 minute stage act (certain to include at least one rendition of her debut single 'Born to Be Cheap') will be augmented by continuous showings of her more celebrated celluloid appearances, to be shown on video in the cinema's cafe.

Five pounds buys you admission to the evening, which includes an all-night roster of films chosen by Divine: Jayne Mansfield in *The Girl Can't Help It* (the inspiration for Julien Temple's *Great Rock and Roll Swindle*), Mamie van Doren in *Untamed Youth, Glenn or Glenda* aka *I Changed My Sex* . . . and 1948's *Test Tube Babies* — a truly bizarre black and white semi-sexploitation flick which features the least wild Wild Party in cinema history.

One more tip — the promoters are looking for a trampoline . . .

Livin' Dole

☐ The second week of Lambeth's "finger snapping, foot tapping" **Master Sessions For the Unemployed** commences daily from Tuesday until Friday next.

On Tuesday (Dec 7) afternoon is a programme of African Drum and Dance with **Orchestre Jazira** at Longfield Hall, 50 Knatchbull Road, SE5; Wednesday (8) features **Talkover** (bass, drums and vocals) at Patmore Youth Club, Thessally Road, SW8; Thursday (9) offers a jazz dance with **Black Tulip** at Nettlefold Hall, Norwood High Street, SE27; and Friday (10) concludes with comedian **Tony Allen** at The Crypt, St Matthews Meeting Place, Brixton Hill, SW9.

All events open at 3 pm with the exception of Wednesday's date which starts at 2.30 pm. Free entry with UB40.

Party Party: the inevitable dispute over whose drink that was (L-R: Kim Thomson, Sean Chapman, Daniel Peacock, Clive Mantle).

DON'T PAAARRTY, PARTY!

PARTY PARTY **is the title of a film to be released early in the new year. Produced by Clive Parsons and Davina Belling, producers of *Scum, Gregory's Girl* and *Breaking Glass*, and directed by 28-year-old newcomer Terry Winsor, *Party Party* is a further slice of British teenage life. After the seemingly endless screen celebrations of the seemingly endless teen age of America (from *American Graffiti* to *More American Graffiti, Porky's, Diner* etc.), *Party Party* sets out to mythologise the Saturday night aspirations of contemporary young Britain.**

Terry Winsor and co-writer Daniel Peacock, who also stars in the film, rented a house in Hendon, North London and transformed it into a horribly familiar setting: Party Sevens and plastic cups spilling across the kitchen; couples and coats piled up in the bedrooms; cigarettes burning holes in the absent parents' HP furniture and an anxious queue forming outside the loo.

The film follows a group of teenagers preparing, in their respective ways, for a New Year's Eve party, with all the adventure, scandal and heartbreak that ensues. At best, it promises to do for teenage suburban parties what *Abigail's Party* did for middle-class suburban parties. At worst, it should at least do for them what *Animal House* did for American frat parties.

The soundtrack album is, precipitously, already out on A&M Records, featuring a brace of cover versions: 'Tutti Frutti' and 'Need Your Love So Bad' (*a la* Fleetwood Mac) by Sting and produced by Dave Edmunds, who also contributes a festive 'Run Rudolph Run'; 'Yakety Kak' and 'Elizabethan Reggae' by Bad Manners; 'No Woman, No Cry' by Pauline Black; 'The Man Who Sold The World' by Midge Ure; and proving it's hard to murder a good tune, Freda Payne's 'Band Of Gold' as done by Modern Romance.

Also on the soundtrack is an Elvis Costello original, 'Party Party' — in which Elvis brings his usual crisp lyrical style to bear on the subject of post-party *triste*: *"You got to learn from your mistakes/You've got a face like last week's cornflakes. The Alka-Seltzer in your glass is roaring like a lion/You feel you've aged ten years tonight and still have not been kissed/So you overdose on aftershave and try to slash your wrist."*

Party Party **is now in a hurried final editing phase for a topical new year release. If it's anything near as good as Elvis' title song, it should be a hoot.**

PAUL RAMBALI

MR BOWIE CHANGES HATS

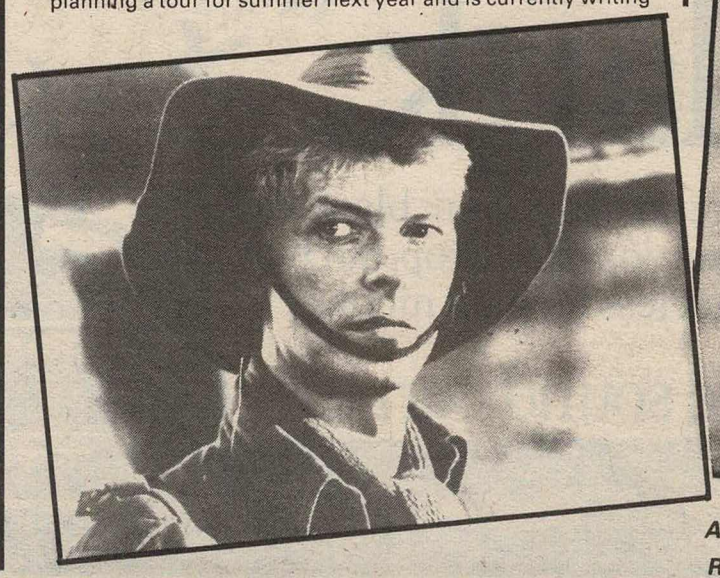
DAVID BOWIE's widely admired manipulation of image has finaly reached the absurd heights of this photo from the set of *The Hunger*, in which the rock chameleon plays someone entirely unrecognisable as David Bowie in any of his incarnations.

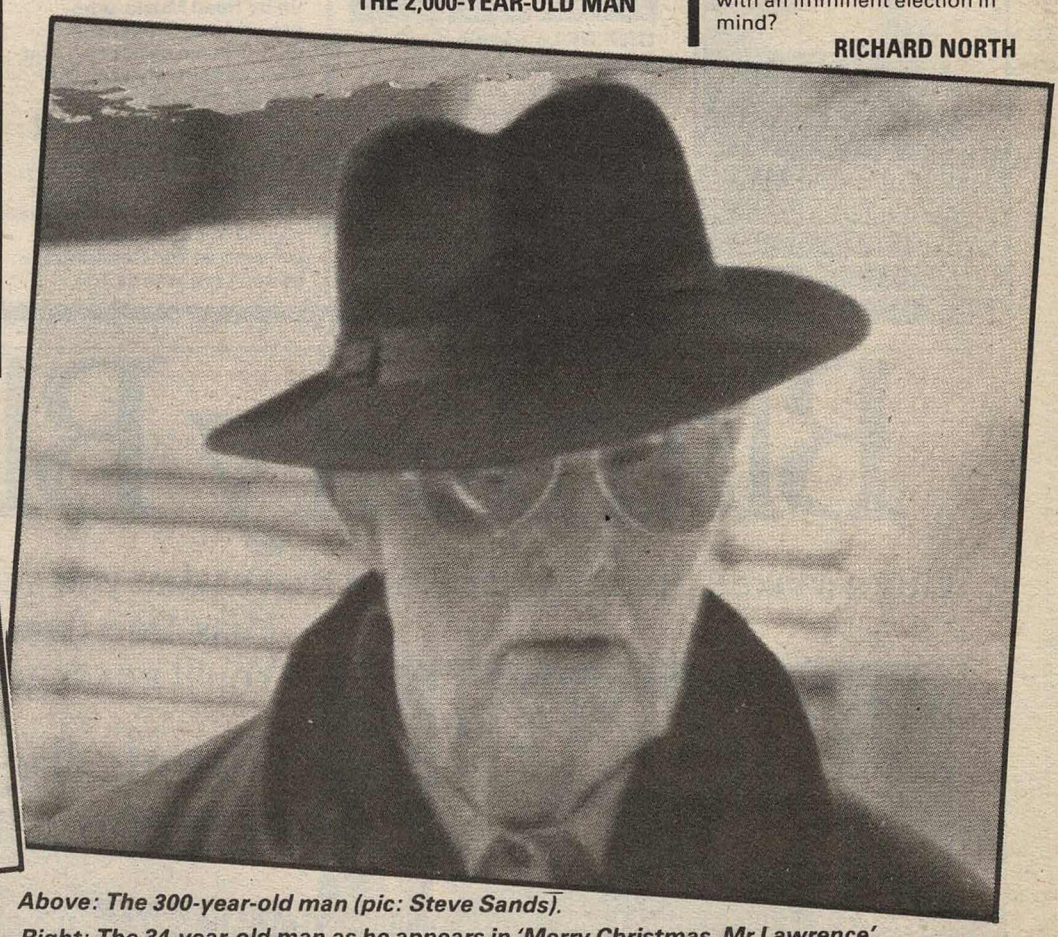
It is, in fact, the 300 year old man, alias David Bowie, who appears in this role in a film directed by Tony Scott, brother of Ridley. The 300 year old man is, not unexpectedly, dying. His lover, Catherine Deneuve, is however immortal. In order not to have to face her immortality alone, she scours the world for the means to rejuvenate the 300 year old man. She finds it. Its secret, it's highly risky but it might just work ... *The Hunger* hits the screens some time next year.

Bowie, meanwhile, appears to have recovered sufficiently from the treatment, whatever it was, to make another film, *Merry Christmas, Mr Lawrence*, based on *The Seed And The Sower* by Sir Laurens Van Der Post and directed by Nagisa Mishima, in which he plays a British prisoner of war. Inspired by his success in the movies, Bowie is rumoured to be planning a tour for summer next year and is currently writing songs for a new album — his first since Scary Monsters and Super Creeps' in 1980.

At this point, *Thrills* must ask the inevitablle question of Steve Strange. Will he too be sporting a wizened, geriatric look for 1983? And will anyone notice?

THE 2,000-YEAR-OLD MAN





Above: The 300-year-old man (pic: Steve Sands).

Right: The 34-year-old man as he appears in 'Merry Christmas, Mr Lawrence'.

Punk Squat Rot

"THE PUNKS' PARADISE" screamed the indignant front page headline in London's *Evening Standard* last Friday. What could possibly be the matter now? Anarchy in the UK? Sten guns in Knightsbridge? No, it was just that a 'punk' based housing co-op called Black Sheep — of which this writer is a member — was recognised by Islington Council, enabling it to obtain short life housing.

In the *Standard* piece — later echoed by the *Daily Mail*, LBC Radio, and the *Islington Gazette* — a Social Democrat MP for Islington South, Mr George Cunningham, claimed "There are thousands of ordinary people in the borough, young couples desperate for accommodation, families living in appalling conditions who are desperate for a decent home, but they don't get a look in from the council. Labour councillors are too busy handing over property to politically motivated squatters."

This seems fair until one looks more carefully. For instance, it is not mentioned that the houses that Black

Sheep are to be given will be so run down that "ordinary people" do not want to live in them as they are not exactly the "decent homes" that the MP drools over. Also, Black Sheep's search for houses is not politically motivated, merely a wish for a more secure lifestyle. "I'm sick of moving from squat to squat, I used to be an electrician but how can you hold down a job when you're moving all the time?" one of our members asked after hearing of the *Standard*'s attack.

The Black Sheep Co-op is, in fact, a group of young people effectively organising their lives without hurting others.

Could it be that exaggerated and unfounded slurs like this have something to do with the SDP's own inefficient housing policy when they held power briefly in Islington? Or is it their quest for newspaper glory at the expense of the Labour Council and any convenient minority group, with an imminent election in mind?

RICHARD NORTH

portrait of the artist as a CONSUMER

ANIMAL NIGHTLIFE

Chrysta (left) and Leah with Nightlife boy Andy

LIKES

Leah:
Fast cars
Sleep
Sunbathing
Felines

Chrysta:
Karmann Ghias
Deco
Rapport
Wit
Diaries

WIND-UPS

Leah:
Getting fat
Deceit
Extremists

Chrysta:
Nasal voices and hairs
Monologues
Insomnia

STARS

Leah:
Audrey Hepburn
Dirk Bogarde
Brando
Lauren Bacall
Greg Peck
Greta Garbo

Chrysta:
Bernard Hill
Marilyn Monroe
Judy Davies
Donald Sutherland
Alain Delon

READING MATTER

Leah:
Absolute Beginners ..... Colin McInnes
First Love ..... Ivan Turgenev
A Streetcar Named Desire... Tennessee Williams

Chrysta:
Prick Up Your Ears ..... John Lahr
Slaughterhouse 5 ..... Kurt Vonnegut
Lady Chatterley's Lover ..... D. H. Lawrence
The Cocktail Party ..... T. S. Eliot

APHRODISIACS

Leah:
Brown bodies
Biceps
Waking to a kiss

Chrysta:
Being serenaded
Clean sheets
Breakfast in bed
Sparkly eyes

RECORDS

Leah:
Win ..... Bowie
My Funny Valentine ..... Chet Baker
One Woman ..... Al Green
Summertime ..... Ella
Baltimore ..... Nina Simone
Moanin' ..... Art Blakey

Chrysta:
Stand By Your Man ..... Tammy Wynette
Cry Me A River ..... Julie London
In His Kiss ..... Linda Lewis
Sunshine Of My Life ..... Stevie Wonder
My Baby Just Cares For Me ..... Nina Simone
I Can't Stand The Rain ..... Ann Peebles

FILMS

Leah:
Cat On A Hot Tin Roof (Elia Kazan)
Orphee (Cocteau)
Breakfast At Tiffanys
Cabin In The Sky
Now Voyager

Chrysta:
Breakfast At Tiffanys
The Tin Drum
La Cage Aux Folles
The Girl Can't Help It
My Brilliant Career

lowry

"And as the parade passes before me, I can just see the sun glinting on the pile of rubble that was once St Paul's Cathedral."

IMPORTANT NOTICE

Week after week we receive telephone calls from the **BBC(radio and television), CAPITOL& ILR** stations, **PRESS(trade and national) and numerous record shops, all asking for company details: phone numbers, catalogue numbers, records and artists details etc.**

50% OF WHICH ARE IMPOSSIBLE TO CONTACT!

If you consider yourself an independent record company, then you owe it to others in the industry to register with us. How many more interviews, record sales will be lost in the next few weeks due to lack of information!

Contact: **ILA INDEPENDENT RECORD LABELS ASSOCIATION**
01-580 6176, 01-637 2111
or write to
5 WEYMOUTH MEWS, LONDON W1
We are a non-profit making organisation.

TOUCH

'feature-mist'

New Order
Tuxedomoon
Psychic TV
Eric Random
Simple Minds
Shostakovich

A Cassette Magazine

The feature film viewed through the mist of the projectionist's window.

UD quality C60 tapes by **Maxell** (UK) Ltd.
Distributed by Rough Trade
available from Virgin and
good independent record shops

Mail Order – send £3.50 plus 35p p&p to **TOUCH** Magazine, 83 George St., London W1H 5PL make cheques and P.O.s payable to 'TOUCH & go'.

LIVE BANDS ☆☆☆☆ LIVE BANDS ☆☆☆☆ LIVE BANDS ☆☆☆☆

MGP INTERNATIONAL CONCERTS

Mead Gould Promotions
PART OF THE MIXGATE GROUP LIMITED.
Mixgate House, 38 Hamlet Court Road, Westcliff-on-Sea, Essex SS0 7NS.
Telephone: (0702) 339724/5. Telex 995876 Market G.

WHITESNAKE

LIVE IN BRUSSELS

Sunday 30th January

£29 includes: ticket for the concert; coaches equipped with videos and toilets; cross-channel ferry.

Depart morning 29th January. Return morning 31st January. Box 1

National Coach pick-up service at major cities available on request.

A deposit of £20 per person will secure a place please tick box for trip required ☐1
I enclose cheque/p.o to value of £..... or charge my Access/Barclaycard/American Express or Diners Club No .....

Name .....

Address .....

.....

No. places required .....

Send cheques/postal orders to:

MEAD GOULD PROMOTIONS

LIVE BANDS ☆☆☆☆ LIVE ☆☆☆☆ LIVE BANDS ☆☆☆☆ LIVE BANDS ☆

TDK D90 Triple Pack.
WHS Christmas Price £2.99.
WHS Normal Price £1.25 each. Down 76p*

Listen out for TDK packs down at W.H.Smith.

There are great savings on both triple and double packs of TDK blank cassettes at W. H. Smith. Add that to the quality of the tapes and you'll realise why they make excellent Christmas presents.

Listen out for TDK packs down at W. H. Smith and hear all the right noises this Christmas.

TDK AD90 Double Pack.
WHS Christmas Price £2.75.
WHS Normal Price £1.80 each.
Down 85p*

Don't forget W.H. Smith Gift Vouchers.

WHSMITH

*Based on the price of tapes purchased individually. Prices correct at time of going to press. Not at BR bookstalls or airport branches. Subject to availability. At selected branches only. While stocks last.

Sisters of Mercy (no relation to New Order) cast a gothic shadow for the lens of Kevin Cummins. (L-R: Gary Marx, Lerch Adams, Andrew Eldritch, Ben Gunn.)

DO THE APOCALYPSO

(Choose Your Partners)

WITH GROUPS like The Gun Club and The Birthday Party kicking the cataleptic body of music around, perhaps it was inevitable that the search for *something new* would be on.

Enter The Sisters Of Mercy.

The Sisters are five human units: Ben Gunn, Gary Marx, Lerch Adams and Andrew Eldritch — and an all important drum machine.

"We are probably the first people in this country to take the sound of the drum machine and actually do something different with it. If you know how to use them, these things can be *immensely* powerful.

The Sisters pull out the full verbal swagger, partly through a conviction of their own power and direction, and partly through simple perversity.

Fashion is there to be flaunted, they argue, and they do so delightedly. When I arrive to talk to them they're running through an old Jimi Hendrix video.

Listen little Sisters, I thought rock was dead.

"That's the trouble with the press," they sulk, "they will not recognise that the rock format still has an enormous amount to contribute — as long as it's approached with the right attitude and an awareness that certain things just can't be taken seriously.

"People are ready to recognise a smartness and a sense of humour in pop but not rock, which is just as suitable a vehicle."

The Sisters of Mercy are an intersection of the compelling sex-beat simplicity of DAF and the sparkling spirit (not the junky fascination) of the New York Dolls. They describe themselves as a heavy metal band, but what's important is that they operate on more than one level.

"Some people like us because we make a powerful noise, some people see us as the thinking man's guide to the apocalypse," they say with derision. "And some actually see the tremendous black humour with which the whole thing's done."

Black humour but not black magic?

"We could go in for all that imagery, but it's just the easy way out. It's a way of covering up the inability of making any intelligent comment. Like the reference to Tarot on the new single says: 'In illusion comfort lies' which means black magic is just another illusion that people use to wrap themselves up in and hide from the real world."

The double A-side single 'Alice'/'Floorshow' is a devastating scream.

A follow up to the highly acclaimed 'Body Electric' and their best forgotten debut, it's the purest expression of the Sisters' promise so far. They insist, though, that this is only one side of them.

"We regard records and live performances as being two different aspects of the whole thing. Each can be taken on their own, to really understand what the band is trying to do, you have to see both sides."

At London's Imperial College, in front of an unsuspecting crowd of students, they expose the live wire. Where the records restrain the power, the live sound takes it to almost ridiculous levels, as the band teeters on the edge of parody.

Andrew, starved and spindly, coils around the mike, Craig affects disinterest and rolls out an ominous wash of bass, and Ben looks bemused. The drum machine cuts through the top of your head.

The audience becomes a mix of bouncing psychobillies, restrained consideration and open antagonism.

"We always do that to audiences, there's always the three distinct groups. We always get cut and dried reactions."

My reaction? The Sisters of Mercy are not the answer but they make an invigorating antidote.

My advice to you? See them!

DON WATSON

GAUCHE GULLY

MUST WE fling these pop fads at our readers? Yes, we must, we must. Thought you'd seen it all? You have, you have. This week, it's our honour and privilege to present you with caring and sensitive young artistes Yip Yip Coyote — riding high through Gimmick Gulch, where a PR man's gotta do what a PR man's gotta do. All together now, pardners: "Two wheels on my bandwagon . . ."

DANGEROUS VISIONS

TV sit-coms? Bor-ring! Don't you has-beens ever watch The Young Ones? X. Moore sees TV wise-up and clean-up.

Life for a Young One's like being a steak-in-a-basket down the Kebab And Calculator — lean, tough and the chips are always stacked against you.
l. to r. Vyvyan (Ade Edmondson), Neil (Nigel Planer), Mike (Christopher Ryan), Rick (Rik Mayall).

ALL-MOD COMS & THE LIQUID LAUGH

SLOWLY BUT slowly, television comedy has been catching up. For years and years and years (and that's before inflation, comrades) a necessary pre-condition of comedy being broadcast was that it be ten years behind current comic trends. Jokes went into quarantine for a decade before being allowed on the BBC and, while cracks rattled out at furious pace in the clubs, good old Light Entertainment plodded on with the same three bad, old gags.

Luckily, the arrival of ITV, a channel briefed and primed for MUCK and BRASS, designed to make even a quiz show plumb the sex life of a guinea contestant-pig, a channel that, was at least prepared to dig *dirty*. . .luckily, good old market forces kicked the BBC, and television comedy, into some sort of contemporary shape.

Were it not for said arrival of commercial TV, the Beeb would most likely still be fulfilling its Reithian role of enlightened bourgeois educator, post-War-suckling-boom-capitalism's careful nanny; no nasty Big Brother but *Listen With Mother* and a hundred Richard 'Milksop' Attenboroughs delineating our glorious heritage, reputations and demarcation lines intact. . .

After all *that* baloney, television started to get with it, likewise television comedy, and now and again began to use the 625-line medium to advantage to *create* new comic trends. Today mod-comedy sometimes even *starts* on TV! Wha?

BBC2's *The Young Ones* is, no messing, magnificent TV comedy. Slung out on a Tuesday evening at 9 o'clock, in competition with that other real stormer *The News, The Young Ones* is very possibily the best crack on offer anywhere — leastways, it sets the pace for comedy every place else.

Born out of London's Comic Strip, and incorporating Alexei Sayle, Rik Mayall, Andy De La Tour, Jim Barclay and other Alternative Cabaret refugees, the series has forged itself a crucial presence. The gags wrought around the relationship between Neil, Rick and Vyvyan are reliably wonderful. The characters nark and tussle and spill a sublime comic momentum. Neil is great. Rick is great. Vyvyan is great. What more can you say? Together they are one of television's great teams??

Framed by a series of kitchen arguments, house meetings and ridiculous, animated intermissions, the Crucial Three rattle thru' idiosyncratic verbals. The script is an aggressive rush of diatribe, all put-down and insults — rut-ridden domestic rows turned comic dialectic. Mike the fourth member, played by Canadian midget Christopher Ryan, is the only visible corpse; oddball, but too forced to be really odd enough, Mike doesn't seem to know what it is exactly that he's doing in *The Young Ones*. Neither do I. Like a Tears For Fears or a Talk Talk, bland and asinine but not lamebrain-trashy *enough*, Mike is an embarassment.

But, 'kinnel, petty complaints matter nowt when you've such a team! Nigel Planer plays Neil — the hippy — wretched foil to Rik Mayall's neurotic, hectoring psycho-Vegan. Alexei Sayle as the Bulowski family is glorious. Ade Edmondson as Vyvyan is even better

Vyvyan is television's most consistently excusable violent hit-man — consistent because he always gets his man, excusable because it's the nauseous Rick that gets it. Gatecrashing front room conversations and wreaking self-inflicted damage, every terse one-liner a winner, Vyvyan's opening gambits are superlative (Ade Edmondson gets the best-scripted entrances in television.) Vyvyan is the world's first punk TV star.

If one scene exemplified the programme's vacuous lunacy it was the musical intervention in the second episode. While Alexei 'Glorious Five Year Plan' Sayle whooped up the intro to 'The Doctor Marten's Boots Song', prancing and stepping like some lobotomised member of Shalamar, Rick pouted disparagingly from behind the cosmically gormless Neil.

"*Bor-ring!* Don't you hasbeens ever read the *NME*?" whined Rick. "Whatever happened to revolution? Gosh, you'd think 'Devil Woman' had never been *written*!"

Written indeed by Ben Elton, Lise Mayer and Rik Mayall, 'The Young Ones' is blessed with an excellent production team. Using music, brash FX and clever 'ployment of video, they've put together a raw adventure.

Like *The Goon Show* before it, the programme features contemporary music, the best in pop appearing as an integrated intervention. Unlike the Goons, however, *The Young Ones* never 'lets on', never lets up the manic edge. It is a complete performance, it is a real show. It is the first all-mod com.

George Martin, former Goon producer, could recently be heard lamenting mod-comedy's underlying 'viciousness'. The *truth* is, it's been there all along. The *point* is, the BBC has carefully censored the comic vitriol of the clubs, choosing to run instead with more welcome but homely wackiness like the Goons and *Hancock's Half Hour*.

You only have to search out evidence of Frank Randle, only have to look back at the cartoons of Will Hope to realise that vicious humour has always been with us — 's just that radio and television have always been someplace else.

THE NASTIEST comic on British screens comes via Channel 4's *Whatever You Want* — Keith Allen is a surprising find. Another 'Cabaret' refugee, he unleashes a wicked humour for such a pleasant lad. *Whatever You Want's* occasional episode of *'The Bullshitters* slaps the nut neatly on the revolting *Professionals* but Allen slaps the nut yet harder on the even more revolting Trawler Bates, the first black hole to present a TV show.

Keith Allen as Keith Allen, gatecrashing a Miss World hairdo session or interviewing Joe Strummer, is eminently likeable but as the peroxide cabbage he's perfectly *vile*. Watching said cabbage frolic is like seeing Jimmy Hill smile thru' wince-clenched teeth — a creeping feeling in the gut the other side of nauseous. Despite threats of libel Allen put the knife in, with a million others willing the blade deeper, and *that's* vicious humour.

Channel 4 has jostled enough to ease open the door to faster comedy, but only as much as a foot in the door can. The judicious use of poets (Little Brother on *Whatever You Want*, SWells on *16 Up)* by both the IBA and the BBC is a welcome new dimension. If TV must employ chatshow functionaries whose only talent is to spiel, then the least they can do is to teach 'em to rhyme.

Likewise, sour-mouthed liberal *Panorama* producers should take a tip from *Deep Roots Music*, TV's first toast-documentary. Mikey Dread, our finest stand-up documentary journalist, is hilarious. His ribbing commentary *fires* the programme and shows how to make old footage come ALIVE — 'Oik!' Dimbleby could learn a thing or three.

At a time when there's sharp television drama like *A Mother Like Him* and Phil Redmond's *Going Out* (the repeated highlights, starring the vainglorious Dikey — another classic mod-com, even) some nights in front of the screen can be nights to treasure.

Tracey Ullman and Lenny Henry have recently been cracking good 'uns in *Three Of A Kind* and e'en Mike Harding, that most unsingular of one-man-shows, was funny a few weeks back. He was rabbiting on 'bout Australian vocabulary, particularly their passion for words describing being sick. The Australians, it seems , have at least four hundred and forty two ways of verbalising puking up — the Technicolor Yawn, the Big Spit, the Liquid Laugh. . .

Harding faded into his credits and on came that tired comedienne, Margaret Thatcher, like some loathesome character in a Cliff Richard film spilling bad lines with a glazed-eye smile.

"The USSR has ruthlessly sacrificed the well being of her people to massive expenditure on armaments." Television comedy has caught up. At last. . .the Liquid Laugh.

LOOKALIKES

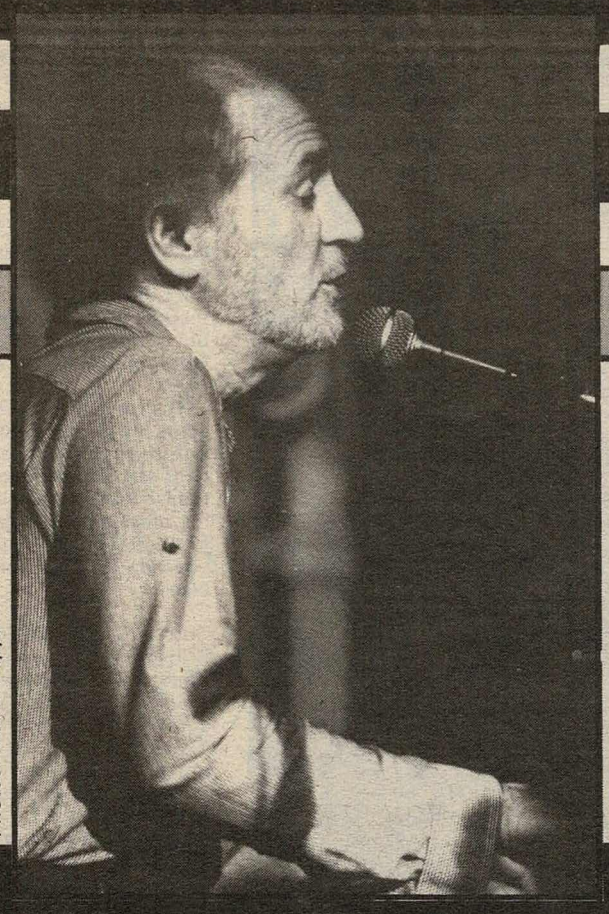
How about that?

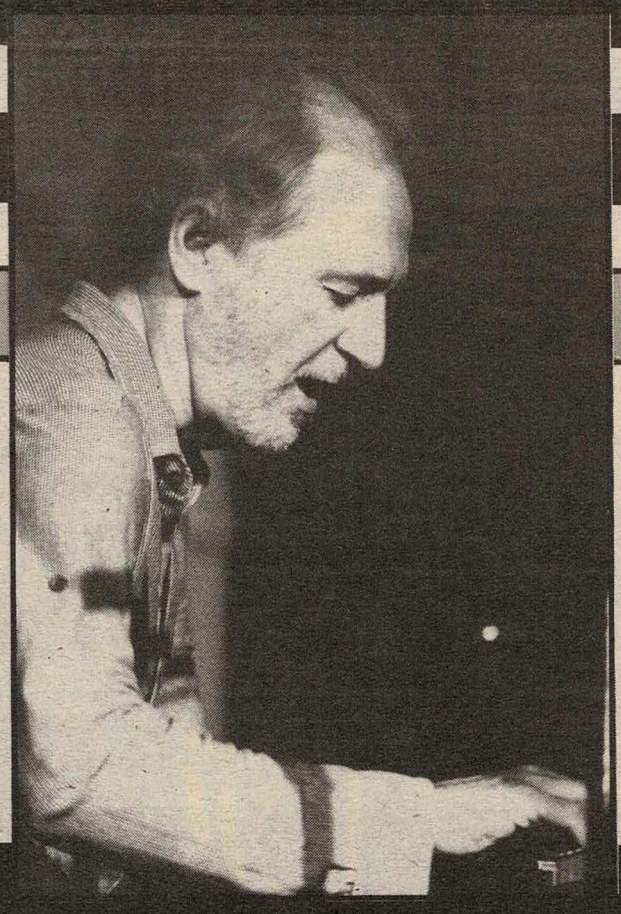
Donald Fagen, a gent and a plodder on the field of English foootball, and Trevor Brooking, jazzbo beatnik (rich, failed) and former Steely Dan player, whose resemblance to each other has been brought to our notice by reader Martin Bristow of Wiltshire. A before and after nose kit is on its way to you, Martin.

Fagen ***Brooking***

note oilskin base lowry

MONTY, A MAN TOO LONG WITH--OUT SOCIAL INTERCOURSE, IS IN THE COOLER, SUSPECTED OF BEING SOFT ON PINKS AND MUGGERS...
I REALLY GO FOR BIG MEN. WHY DON'T YOU TAKE THOSE RESTRICTING GARMENTS OFF?..
WHAT'S THIS, MIXED CELLS?!
HI, BIG BOY!!
STEAM..
ONCE WE'RE RELAXED, WE CAN HAVE A MEANINGFUL POLITICAL DIALOGUE...
MY, WERE YOU HAND-REARED, HANDSOME?..
WHAT SIGN ARE YOU?
I GREW UP ON A FARM, YES..
AQUARIUM, I BELIEVE..
THE QUESTIONS CONTINUE...
THAT'S WONDERFUL, MONTY, I'M A SEPTUAGENARIAN! TELL ME, HAVE YOU ALWAYS BEEN A COMMITTED SOCIALIST?...
YES, I MUST BUY SOME SCREWS TO FIX THAT TABLE..
I WAS ARRESTED LAST NIGHT IF THAT'S WHAT YOU MEAN.
I'M FROM SIMPLE COUNTRY STOCK- I'VE NEVER UNDERSTOOD ABOUT JEAN PAUL SPARTRE AND EXISTENTIAL MARXIST ECONOMICS..
GOD! A SHIT-KICKER!
OUTSIDE
OKAY, WE GOT THE DIRT ON HIM!..
BREAK IT UP!..
WHOMP!..
NEXT- SHURELY SHOME MISHTAKE..





Photos: Steve Rapport

JUST A MIDDLE-CLASS WHITE BLUES BOY

The return of Mose Allison

SO WHAT you doing back in town, Mose?

"I'm not sure yet. I'm still a little mixed-up."

Just the jet effect, you understand. Mose Allison is as together now as he has been any time in the last 25 years of R&B ruminations, songs from the loser's empty wallet, duff pianos, smoke-stacked 3 am cellars and — lessee now — 19 long-players. Under his own name, at least.

"I like jobs where you just walk downstairs," he says, glancing round at the quiet environs of a 4 pm Canteen, where he's running through a two-week residency.

Mose is staying in the upstairs apartment for the duration. Every night he rambles around a couple of sets of tunes that map out the breeze from the Delta to the city, from the tumbleweeds to the garbage can, country songs, blues songs, (un)popular songs — and listen, you tenderfoot barstool wisecrackers, you think this cat's sleeping on the hard action, you catch the way he gives the keyboard the leanest lesson in the blues and breathes out the sweetest slapdown of the sucker.

"I get rediscovered about every ten years. People come up to me and say, I thought you were *dee-urd*. Public awareness comes up and goes down. I thought it was down to records but I haven't done one in five years and I've still been working all that time. The new one has given me a certain burst."

That's 'Middle Class White Boy' on Elektra/Musician, a fine update on Mose's zestful way with the same old thing. He's in better shape than most of the many aspirants to the Allison style.

"Every now and then I'll hear something from the Top 40 and think — that sounds familiar," he says with one of his frequent chuckles.

Mississippi-born he speaks with the stately courtesy of the Southern gentleman, nodding forward like he's warming up for the backporch.

"I'm touring maybe nine months in every year. I take Christmas off."

No retirement yet. Had 30 years of playing immunised him from the inattention and disrespect offered by the average club audience?

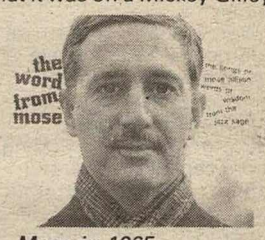
"I guess so, pretty much. I'm more concerned now with what's happening on the bandstand, but if they really get too noisy I stop up my ears with a couple of balls of cotton. I'd never tell anyone to be quiet — if they don't wanna listen that's up to them."

MOSE'S FIRST record was the 1957 'Back Country Suite', an impressionistic little set of piano compositions of great charm. Is he bothered that the more serious side has slipped away in the ensuing years of song-based sets?

"I don't know — I get to do everything I wanna do. I've gotten away from the 'jazz composing' thing now. I got discouraged by finding that there's only so much you can do. Now I just improvise on structures that I have. If you fool around at the piano and come up with something that sounds real nice you'll probably find that Duke Ellington thought it up 50 years ago. Even synthesizers are working on the same intervals. One of my favourite sayings is, music will never advance until all known instruments are destroyed!"

So he finds other songs to play — Mose loves the obscure gem. One on his new record is 'I'm Nobody Today', a title tailor-made for the Allison downbeat. How did he track that down?

"I heard it on a West Virginia country station — I *had* to have that tune. It took about eight years to find out that it was on a Mickey Gilley



Mose in 1965

record so I called him up. His wife sent me the record and I doctored the tune up a little. I'm always looking for stuff like that, that I can empathise with."

As a middle class white boy, Mose has no qualms over charges of stealing idioms.

"Well, the black side of the music is only one part of what I play. There's so many sources. People used to say man, don't you have trouble playing that music down South? But in spite of all the segregation there were still some kinds of cultural interaction. When I got to New York and my first record came out I got a review saying, here is a white university student from Mississippi who is unabashed to sing the blues! I thought — what the hell is he talking about?"

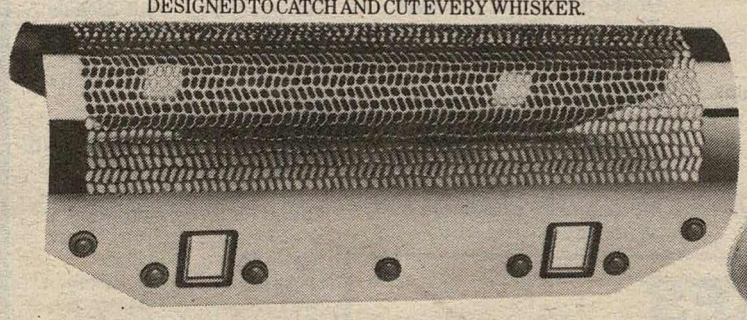
What's the most awful thing to have happened during a Mose Allison set?

"There was a shooting in the audience once. It didn't bother me too much, I kept playing. But the bass player left!"

RICHARD COOK

AFTER 20 YEARS, WE'VE FOUND THE PERFECT HEAD AND BODY FOR YOUR FACE.

A SUPER THIN FOIL WITH A UNIQUE HOLE CONFIGURATION DESIGNED TO CATCH AND CUT EVERY WHISKER.



A HEAD TILTED AT 17° TO FIT ALL THE CONTOURS OF YOUR FACE.

Most men spend a lifetime looking for the perfect shave.

At National it's taken us twenty years (and countless beards) to come up with the answer.

With all due modesty, our Super Razors are as close to shaving perfection as modern science can get.

On top, we've created the perfect head for efficiency and comfort.

A computer-designed foil curved and tilted at precisely the right angle to fit every contour of your face.

Below, we've attached it to the perfect body.

A slim design so light and comfortable you'll barely notice it in your hand. (Total weight, including our coreless motor, is a mere 150 grams).

We haven't overlooked the demands of modern fashion, either.

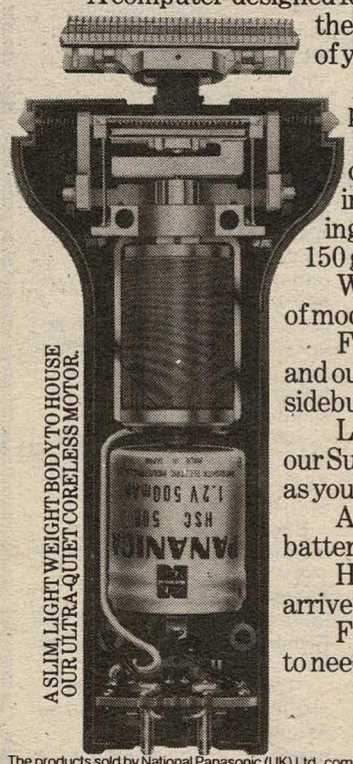
Flip the control switch up a notch and out pops a trimmer for your sideburns.

Last but not least, we've made sure our Super Razors fit your lifestyle as well as your face.

AC/re-chargeable, mains or battery operation, the choice is yours.

Here we can only touch on how we arrived at the perfect shaver.

For the complete story, you're going to need a pair of scissors.



A SLIM, LIGHT WEIGHT BODY TO HOUSE OUR ULTRA-QUIET CORELESS MOTOR.

To: Sales Promotion Dept., National Panasonic (UK) Ltd., 300-318 Bath Road, Slough, Berks SL1 6JB.

I want the perfect head and body for my face. Please send me your brochure on National Super Razors.

Name_____

Address_____

National Super Razors

NME3R

The products sold by National Panasonic (UK) Ltd., comply with the British Safety Regulations and are accompanied by our Warranty Card. Only our authorised dealers can offer you all the advantages of our after-sales service support. When you buy, ask to see our warranty card. It is your guarantee of protection. Northern Sales Office: Don Pedro Avenue, Normanton, West Yorks WF6 1TA. Tel: Wakefield 890980. Scottish Sales Office: Etna Road, Falkirk, Stirlingshire FK2 1BR. Tel: Falkirk 20821.

Now from Toshiba, 2 portable stereo radio/cassette recorders that will blow your mind, and everyone else's, with their crisp, clear sound.

They're designed like no other machine.

With more "air space" around the speakers, you can really go to town with Bach, B.A. Robertson or even the Beatles.

The RT 120 S has 3 watts per channel and a price of around £59.

The RT 170 S has a whopping 6 watts per channel, auto reverse, continuous play facility, and will set you back a mere £89 or so.

Both have 4-band radios, 4 speakers, one-touch recording and soft eject mechanism.

And if you're quick on your feet, you could be the first one in your street to own one.

TOSHIBA

The only technical word you need to know.

FOR FURTHER INFORMATION CONTACT: TOSHIBA (U.K.) LIMITED, TOSHIBA HOUSE, FRIMLEY ROAD, FRIMLEY, CAMBERLEY, SURREY GU16 5JJ. (TEL: 0276-62222)

BLAZER. ONE OF THE NEW AMERICANS FROM CHEVROLET.

Blazer—this rugged 6.2 litre diesel can handle near enough 5 tons tow-weight. (Or carry 1874 lb gross payload all in.) Blazer is mean on fuel— 28.8 mpg at 56 mph.

And with style. The Blazer is a four-wheel drive cross-country vehicle which looks as at home in town as the country.

In fact, inside, you could mistake it for a luxury saloon. The opulent interior sets it apart from others in its class. Even the air conditioning is standard. 4-speed automatic transmission with overdrive makes handling easy. As do the power steering cruise control and computer matched braking system.

Comprehensive anti-corrosion treatment with zinc coating and galvanised steel extensively used ensures that the results of punishing driving over the most difficult terrains stay on the outside.

The dealers listed are the only authorised Chevrolet dealers in this country, offering models that comply with UK Government standards for imported vehicles.

Come and talk to us about the new Blazer.

On or off the road it's in a class of it's own.

Chevrolet GM

THE NEW AMERICANS FROM GENERAL MOTORS

LENDRUM & HARTMAN LTD
122-124 King Street,
Hammersmith, London W6 0RH
Tel: 01-748 0821

THINGWALL GARAGE LTD
Barnston Road, Thingwall,
Wirral, Merseyside
Tel: 051-648 1315/4935

EVANS HALSHAW (SUSSEX) LTD
Avis Way,
Newhaven, BN9 0DH
Tel: 07912 5941

WEST MIDLAND AMERICAN
The Motor House,
Walsall Road, Cannock, Staffs.
Tel: 05435 70212

Sex Gang Children L-R: Rob, Dave, Terry, Andi, Pic: Waldo

INITIATION RIGHTS

The Sex Gang Children don't stand on ceremony. Sacrificial victim: DAVID DORRELL

"My friends, these people whom you see are the last obstacle which stops us from being where we have so long struggled to be. We ought, if we could, to eat them up alive."
—Xenophon's *Anabasis*

SOCIETY REGARDS cults with an uneasy eye and a cold shoulder, its ignorance and suspicion fuelled by the other's secrecy and elitism. Whether the groups are bound by fiscal or religious practises is irrelevant; that they exist is excuse enough for Society's paranoia to demand their destruction.

Thus, in these days of spiritual and material recession, new cults proliferate — ranging from get-skint-quick enlightenment courses, to sinister pseudo-religious organisations propagated by the likes of Sun-Yet Moon (the Moonies). And from amidst this mess, between the brain-washing and the wallet-bashing, there now emerges a cult more potent, more arcane than any seen before. They call themselves The Sex Gang Children.

Although these 'Children' can claim no formal cult, no hierarchy or congregation (unlike Psychic TV) they still command the fealty of their covens. A loyalty that has pushed their current single 'Into The Abyss' into the upper echelons of the indie charts. They don't actually pose a serious threat to life-as-we-know-it; they are more 'the Other', the surrogate family with more in common with *The Warriors* than *A Clockwork Orange* cutting a sharp swathe through the opposition with their naked strength as opposed to lunging blindly in any direction with a series of hopeless blows.

The Sex Gang are: Andi (white face and vocals), Terry (Crowley A. and guitar), Dave (indignation and bass) and Rob (wry smiles and drums). And their cry swings from the innocent sob of the babe in arms to the precocious whinge of the *enfant terrible;* full blown, it is all treble and siren screams, a squeal of delight that echoes through the burning aggression and the staccato arrangement. On a lower key it is the pendulum swing of the rhythm section that lures you into the pit; a chasm that echoes to the tortuous wails torn from Andi's throat.

On a hoarser afternoon, he describes his dreams and his accomplishments like some intense Napoleon: "The logo, it's the grim reaper — the Death with his scythe, cutting down the old regime. That's us.

"We took the name from Burroughs because it's such a strong name. We didn't just think, OK here it is, the perfect schlock horror name."

But what is your interpretation of the name?

"Go to a housing estate, a deprived area; the kids there hang around in gangs and they're bonded by their desire to cause trouble, it's a sexual urge." That, Terry states, is what a Sex Gang should be.

Andi interjects: "That's OK, but to say that Sex Gang Children is a totally working class ethic is to be very elitist about it. Sex Gang are people who, perhaps, are non-conformist. The 'Children' are individuals."

But why are people turning to the Gang and all its overt occult symbolism? Is there such a spiritual vacuum?

Dave sighs: "Yeah, there is. They're all bored — everything on the spiritual side is held down by orthodox religions throughout the world. It's a stagnant scene so they turn to the dark side to seek answers."

Terry, who is the band's real occult link, is worried by it all. "This is the end of a cycle and I'm sure that people are gonna take things into their own hands. Things can only degenerate or improve. And at the moment the world is sliding fast."

Not all the band are happy with the 'schlock horror' brush that they've been daubed with by the press. As Andi (crucifixes, et al) blurts: "People like Crowley were just big egotists. He was a pretentious fart . . . and worse, he played on people's ignorance."

Still, cult and occult aside, how strong are the Gang?

"We're very strong," they cry, "Four individuals, like a compass — the only common ground that we share is in the middle, the pivot. So we row and discuss and eventually the centre becomes a focus for our energy."

The Gang themselves are wild, though not as Chris Bohn suggested 'barbarians'. The songs boast such titles as 'Kill Machine', 'Beasts', 'Cannibal Queen', and therefore it's far from surprising that the media have pocketed them comfortably with the likes of UK Decay and Bauhaus.

Dave shrugs it off with a smirk. "I suppose that Bauhaus and early Siouxsie are bands that I like, but they're not bands that we emulate."

Likewise Andi defends his lyrics: "You have to listen to my lyrics. 'Into The Abyss' is very romantic. Songs like 'Kill Machine' are about the ultimate killers, the people that enjoy killing. It's revelling in the joy of that which kills us — it's as though we love to live with death, but it's not a morbid preoccupation, it's a positive realisation."

Isn't that glorification?

"No, it's telling us, shit this is awful, but it's something that we do — we are all guilty. But it doesn't condone violence.

"I like to rub people's faces in the truth, to shock them into seeing. The same thing happened when punx started wearing swastikas, it had all been so taboo, it scared people because some of them had supported that regime. In fact it's almost cheeky and I like to be cheeky."

I express my doubts about the ambiguities in his presentation of his views and the fact that his delivery affects the accessibility of his ideas. Couldn't naive listeners garner the wrong opinions?

"No, my presentation holds the listener's interest until they can discover the true meaning. It's all part of the show, the same as my stage make-up — it's a mask that exaggerates, similar to the accentuations of the Japanese theatre. The act is like a ritual, a ceremony — both highly spiritual and highly physical. We are constantly accused of theatricality but that's not true. Bingo (the fire-breathing skeleton man who graced many shows) was originally one of the crowd, he used to do it (?) in the audience. His coming on stage was totally spontaneous."

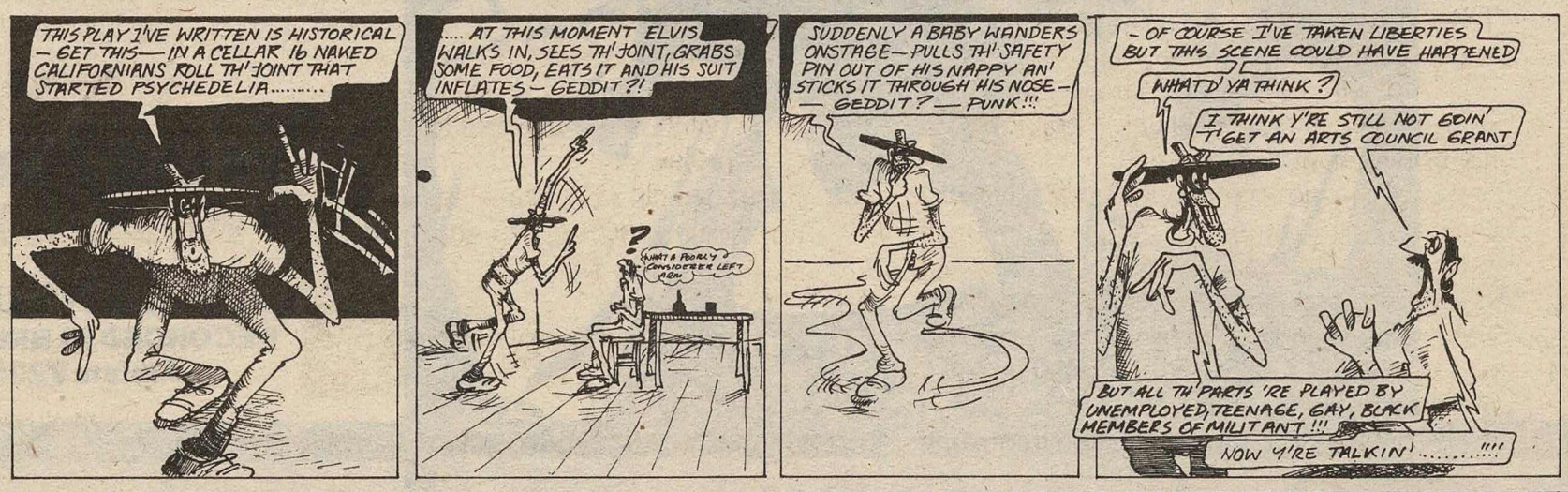
The macabre imagery lingers on, through, and it seems almost inevitable that the Gang will collapse under the weight of their own cross. Were they doomed to be buried alive in a Poe-like grave of their own making?

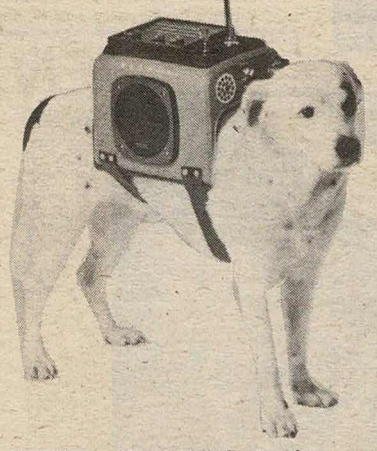
Andi seems sure that they have their own escape hatch from the living death. "Our present B-side 'Deiche' was our way out. (Indeed it *is* radically different from their heavier material). It's like *The Tin Drum* by Gunter Grass — as a reaction to everything around him, little Oscar stunts his growth and finds an escape; an observation post within himself. The Sex Gang Children are the same — we're growing from within.

"We can still succeed, we can still be commercially successful and retain our own perverse image. We will stick by our guns — truth is being true to yourself."

The Sex Gang Children offer the real alternative — as they call it, 'the threat'. For some of the fans it has already become an escape from the tunnel vision philosophies of 'Neu Punk' — for the band the real fight is just beginning. People who stand in their way will have two choices: join the cult . . . or be eaten alive.

the lone groover benyon


THIS PLAY I'VE WRITTEN IS HISTORICAL — GET THIS — IN A CELLAR 16 NAKED CALIFORNIANS ROLL TH' JOINT THAT STARTED PSYCHEDELIA.....
.... AT THIS MOMENT ELVIS WALKS IN, SEES TH' JOINT, GRABS SOME FOOD, EATS IT AND HIS SUIT INFLATES — GEDDIT?!
WHAT A POORLY CONSIDERED LEFT FIELD
SUDDENLY A BABY WANDERS ONSTAGE — PULLS TH' SAFETY PIN OUT OF HIS NAPPY AN' STICKS IT THROUGH HIS NOSE — — GEDDIT? — PUNK!!!
- OF COURSE I'VE TAKEN LIBERTIES BUT THIS SCENE COULD HAVE HAPPENED
WHAT'D YA THINK?
I THINK Y'RE STILL NOT GOIN' T'GET AN ARTS COUNCIL GRANT
BUT ALL TH' PARTS 'RE PLAYED BY UNEMPLOYED, TEENAGE, GAY, BLACK MEMBERS OF MILITANT !!!
NOW Y'RE TALKIN'.....!!!!



WOOFER — The world's first canine portable stereo radio (follow that, Sony). From Philip Garner's Better Living Catalogue.

EUREKA!

PHILIP GARNER is an artist who meandered into becoming an inventor as the accoutrements he designed for his Hollywood home became more and more, er, *unique*.

He makes you wonder why everyone doesn't need a stiletto roller skate, a hot tub for birds, solar-powered earmuffs and/or a taco radio. Garner grew up in Naperville, Illinois in the '50s when he says everyone was "obsessed with cars and technology ... Unlike a lot of my contemporaries who grew up and grew out of it, becoming anti-technology, I never did". He's an ex-automobile design student who he failed because "I couldn't approach it without getting satirical".

This seems to be Garner's mode still, whether it's cars, cosmetics or Californian fads he takes on to 'improve'. His "unflinching goal", he says, "is to improve the quality of life". Delilah Books have helped him out in America by putting together his inventions in a hilarious collection entitled *Philip Garner's Better Living Catalogue* ($6.95 plus postage from them at 118 East 25th St, New York New York 10010 USA).

Enthusiasts of progress can also look forward to an exhibit of the inventions themselves in London sometime early in the New Year.

CYNTHIA ROSE

CLOTHES TO GO . . .

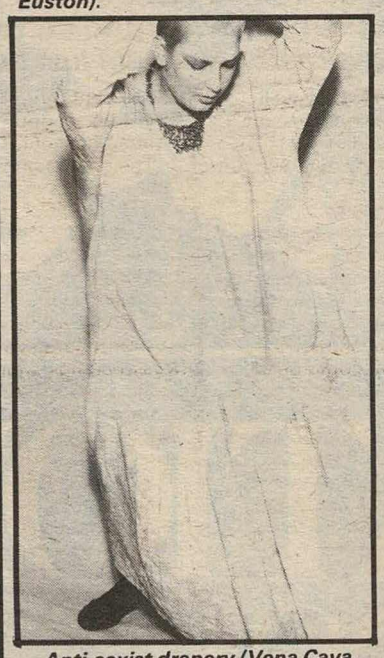
Modernist clothing renews its bid for depression pockets. Pics by James Palmer

Black nappy; bag boots optional (Modern Art, Euston).

Chic of Arabie (In Arcadia, Kensington Market).

Brown shoes don't make it (Matsura, Kensington Market).

Tie-died clothing. Wow! (Molotov Cocktails).



Anti-sexist drapery (Vena Cava, Kensington Market).

Tattered Birdman (Ya Ya, Birmingham).

Swishy tassels, swishy folds; (Swanky Modes).

A KIND of Casbah of new couture, the Alternative Clothes Show is being held at the Town Hall, King's Road, Chelsea, from December 9 to 11. Fifty or more stalls will be offering the wares of young designers at reduced prices in an atmosphere redolent of nothing so *louche* as that depression favourite, the jumble sale.

The organiser of the event is Clive Jennings, who designs menswear for his Islington shop Clozo. So pleased is he with the success of earlier Alternative Clothes shows that he is now looking for a permanent venue. Alternative Clothes, it appears, are popular items. Just about anything constrictive or (alternatively) billowing seems to qualify, along with all that is bizarre, confusing and essentially non-sober.

You're probably as tired as we are of seeing people in super-lightweight NASA fabric insulation suits patterned after Rodchenko with a microcomputer built in to one pocket, a Sony Walkman in the other, and a pair of Vietnam infra-red night visors draped about the neck *(What is he on about? — Ed)*. Want to go one better than all those alternatively-clothed pop music celebrities? This is the place.

Among the stall-holders will be In Arcadia and Zelona Zaba from Kensington Market, and others from points south (SW1) such as Melissa Caplan, Vanessa Keegan, Notre Dame, PX, etc . . .

Our photos show just some of the ways likely to be on offer to orient oneself towards the fringes of dress — images ranging from Tattered Birdman to Sexless Pudding. We especially liked the outsize black nappy worn over a white skirt (from Modern Art); just the thing to wear with those new bag boots. *Bag boots?*

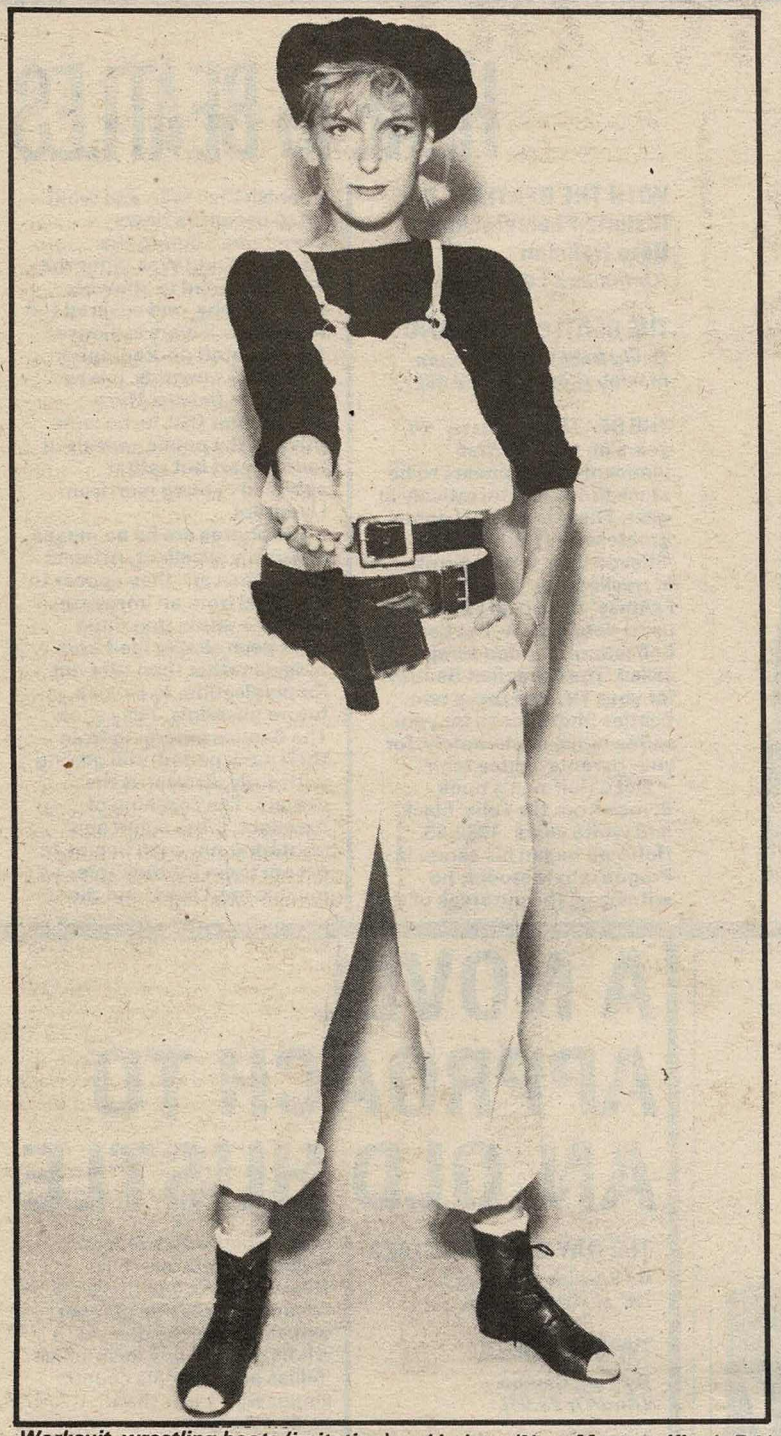
PAUL RAMBALI

ALLEZ ALLEZ
PROMISES
The Album

Featuring the Single:
VALLEY OF THE KINGS
VS556
On 7"&12"

PRODUCED BY MARTYN WARE FOR B.E.F.
RECORDED IN BRUSSELS AND LONDON.
Album: V2256 Cassette: TCV2256

Virgin



Worksuit, wrestling boots (imitation) and holster (New Masters, King's Rd.).

NEW SOCIETY? WHAT'S THAT THEN?

Pic: Bryn Jones

Ever wondered who that well-behaved young student is that the high street banks have been cultivating so determinedly in all their recent advertising? It could just be you.

TWENTY-SEVEN percent thought the war may well have taught the Argentinians a well-deserved lesson. Forty three percent said it made them realise that patriotism was a legitimate emotion. Forty nine percent felt pride in the Forces.

Who are they? The readers of *New Society* aged between 16 and 24, who responded to a survey on the state of the nation, the results of which were published last week. Note the age group: 16-24, roughly the same group that constitutes this paper's readership. And their opinions, as expressed in the survey, are likely to cause tremors of disquiet amongst their radical elders.

The *New Society* survey exposed what could be a new generation gap in the making. A gap not between the young and the old, but between the under-25s and their immediate seniors, the 25 to 44 year olds, in other words the liberal majority, those sit-in students and drop-out hippies now approaching their middle years.

In his analysis of the survey, editor Paul Barker calls them the squeezed radicals; squeezed on the one hand by the over-45s, and on the other hand by the under-25s, whose views are, surprisingly, more in line with those of the over-45s.

These under-25s are, says Barker, "more likely than the 25 to 44 year olds to think that crime might be caused by a breakdown in respect for authority, by lack of discipline in schools, and by laws that are too lenient and hinder the police." On the subject of the Malvinas, 23 percent thought the victory might have solved the problem, as opposed to only eight percent of their immediate seniors.

The results of the survey are all the more unexpected when you consider that the replies came from what can be assumed to be a liberally-minded slice of the population. *New Society* readers are not renowned for their jingoistic, backbench-Tory perspective, not even, until now, the younger readers of *New Society*. Thus the discernible swing evident in their survey is likely to be even more marked in society as a whole.

Another area where the young and the old agreed was in being "slightly less keen" than the squeezed radicals on 'social innovations' (one-parent families, homosexuality). On a trio of party-political issues — private medicine, public schools and council house sales — the same pattern manifested itself.

Of the 3,000-plus readers who replied to the survey, 70 percent (of all ages) were in favour of unilateral disarmament. Almost exactly the same number (68 percent) were in favour of it in a similar poll conducted in 1963. Of interest too is the fact that one in four *New Society* readers are firmly convinced that God exists. Barker notes that the older readers were generally more dismissive of such things, but it may be of some solace to the squeezed radicals to learn that only 35 percent of the under-25s were completely sceptical about the existence of flying saucers.

PAUL RAMBALI

LISTEN TO THESE PRICE WINNERS

3D GLASSES. EXCLUSIVELY FROM RUMBELOWS AND HMV SHOPS Only 60p a pair 'FORT TI' 3D FILM SHOWING THIS SUNDAY.

Buy a radio cassette from us and we'll give you 3 TDK or AGFA C90 Cassette Tapes FREE. Buy a cassette recorder and you'll get 1 free tape. And everything you buy from us is backed by our unique Bond.

3 FREE TAPES

Binatone Duplex Stereo. Radio Twin Cassette. 2-way speakers LED level indicators. Soft eject. 3 wavebands. Battery/mains. Normal Price £99.99 **PRICE WINNER £79·99**

SAVE £20

Fidelity Radio RAD 30. 2 wavebands, tone control, lightweight. **PRICE WINNER £9·99**

Grundig 'Party Boy' Radio. 3 wavebands. Battery/Mains. Headphone/earphone socket. **PRICE WINNER £19·99**

Binatone 'Musiclock' Radio. 3 wavebands. Wake up to radio or alarm. 12 hr. LED clock display. **PRICE WINNER £15·99**

3 FREE TAPES

Toshiba Stereo Radio Cassette RT 120S. 4 waveband radio. 4 speaker system with stereo wide sound. **PRICE WINNER £59·99**

Sony Digicube Digital Clock Radio. FM, MW, LW. Fluorescent display with brightness control. Alarm and 60 minute sleep time. **PRICE WINNER £29·99**

HURRY! FREE TAPES OFFER ENDS THIS SAT.

Binatone Hip-Fi Stereo Radio. FM/AM 2 Waveband. Separate left/right and volume controls. Battery operated. **PRICE WINNER £15·99**

REPAIRS ON ALL MAKES OF TV AND AUDIO.

BUY 1 GET 1 FREE

Binatone Long Ranger 2 CB Radio. Hand-held 2 channel transceiver. Squelch switch. Telescopic antenna. **PRICE WINNER FOR PAIR £29·99**

1 FREE TAPE

Sanyo Cassette Recorder Slim 3. Battery/Mains. Normal Price £24.99 **PRICE WINNER £22·99**

1 FREE TAPE

SAVE £7

Sanyo Personal Stereo Cassette Player M4430. Cue/review and tone/balance controls. Mute switch. Battery/Mains. Normal Price £36.99 **PRICE WINNER £29·99**

RUMBELOWS We save you money and serve you right.

DETAILS AND WRITTEN QUOTATION FOR CREDIT TERMS AVAILABLE FROM ANY RUMBELOWS BRANCH. OFFERS SUBJECT TO AVAILABILITY. PRICES CORRECT AT TIME OF GOING TO PRESS. REDUCED PRICE ITEMS ARE LOWER THAN OUR NORMAL PRICE BUT MAY NOT HAVE BEEN SOLD AT A HIGHER PRICE FOR A PERIOD OF 28 CONSECUTIVE DAYS IN THE PREVIOUS 6 MONTHS. HEAD OFFICE: TRINITY HOUSE, TRINITY LANE, WALTHAM CROSS, HERTS. EN8 7EQ

RUMBELOWS BOND

OUR UNIQUE BOND GIVES YOU:
☐ FREE SERVICE FOR A YEAR
☐ 30-DAY EXCHANGE OR MONEY-BACK
☐ FULLY GUARANTEED FOR A YEAR

INSTANT CREDIT AVAILABLE. APR FROM 41.2%.

John Lennon: second anniversary commemorative snap.

MIAMI 13-22 February 1964: *"Miami was a remarkable experience. We had a whole floor in the Hotel Deauville, and we also borrowed a villa off a millionaire. They enjoyed it so much, you can see in the pictures there's not one miserable face. It was as if they'd been born into it . . ."*

Lennon in the pool. Pictures and caption by Dezo Hoffman, from With The Beatles.

HERE IS BEATLES

WITH THE BEATLES: The Historic Photographs of Dezo Hoffman
(Omnibus £4.95)

THE BEATLES' ENGLAND
David Bacon and Norman Maslov (Columbus £5.95)

THE BEATLES industry, 20 years on from its first innocent bow, appears to be stuck firmly and lucratively in gear. There is a John Lennon greatest hits LP, basically 'Shaved Fish' with a number of tracks from 'Double Fantasy' thrown in to bring it up to date, called 'The Lennon Collection'; a video scrapbook called 'The Compleat Beatles' for your TV; and these two Beatles photobooks for your coffee table, or alernately, for your parents' coffee table.

Dezo Hoffman's book comes from the Fabs' black and white years: 1962-65. Hoffman began his career in a Prague movie studio; he witnessed the outbreak of the Spanish Civil War, and went on to become a news cameraman during the Second World War. After the war, he turned to showbiz photography, and covered the rock and roll wars as *Record Mirror's* staff photographer from 1955 onwards. It was through a *Record Mirror* assignment that he became privy to the public genesis of four "smart but rather subdued" young men from Liverpool.

His photos are by no means uniformly excellent. Artefact rather than art, they appear to be culled from an immense library — shots that must have been simply filed from a session rather than sent out for publication, to await a future nostalgia. They show The Beatles emerging from their punk period, still glaring with surly distrust at the camera. The coaching of manager, press agent and photographer soon begins to groom them for their roles as lovable mop-tops, and the

Abba 10 Years – The Singles £5.49
Beatles Greatest Hits £4.49
Elkie Brooks Pearls II £4.49
Dire Straits Love Over Gold £4.49
Shakatak Invitations £4.25
Phil Collins Hello I Must Be Going £4.25
Kids From Fame Again £4.25
Barry Manilow I Wanna Do It With You £4.25
Madness Rise And Fall £3.99

LOOK AT BOOTS PRICES ON TOP TITLES.

Rod Stewart Rod Stewart Live £4.99
Olivia Newton John Greatest Hits £4.75
John Lennon The Collection £4.49
Shakin' Stevens Give Me Your Heart Tonight £4.49
Dionne Warwick Heartbreaker £4.25
Ultravox Quartet £4.25
Siouxsie & The Banshees A Kiss In The Dream House £4.25
Supertramp Famous Last Words £4.25
Squeeze Singles 45s And Under £4.25
Musical Youth The Youth Of Today £3.99
Eddy Grant Killer on The Rampage £3.99
Kids From Fame Kids From Fame £3.99
Culture Club Kissing To Be Clever £3.99

Prices apply to album or cassette.

Boots Credit Card

If you're 18 or over, apply for your Boots Credit Card now. Ask for a leaflet giving written details and application form at any Boots branch or write to the address below. A.P.R. 26.8%. Rate may vary. Sales Promotion Dept., Boots The Chemists Limited, Nottingham, NG2 3AA. Credit Broker.

BARCLAYCARD VISA

From Boots Record Departments subject to stock availability. Prices for album or cassette refer to Great Britain and may not apply in the Channel Islands or Northern Ireland.

Boots

So much more for Christmas

A NOVEL APPROACH TO AN OLD HUSTLE

THE DAY THE MUSIC DIED
By Joseph C. Smith
(W H Allen £8.95)

TWISTED KICKS
By Tom Carson
(And/Or £3.95)

ONE reliable way to have a thoroughly unsatisfactory experience is to read a novel about rock music and its attendant subcultures.

Most novels fail because the authors either don't know enough about the music business or else they don't know enough about writing novels.

Even the frontrunners — Elaine Jesmer's *Number One With A Bullet*, Harlan Ellison's *Spider Kiss* (available in some editions as *Rockabilly)* and Nik Cohn's *I Am Still The Greatest Says Johnny Angelo* — are in their different ways flawed.

Joseph Smith and Tom Carson approach their subjects from widely differing angles, but both bring genuine experience to bear.

Carson was — and presumably still is — a practising rock critic, and Smith sang rhythm and blues professionally for some years under the name of Sonny Knight. Both men know their stuff and both can write.

Smith's novel is a slick, 536-page blockbuster which seems to have been designed to be adapted into a TV series. Its milieu is the American music business beween 1956 and 1963, and its cast includes a highly believable assortment of artists, hustlers, impresarios and dead-beats.

The only fly in the ointment is an appallingly wholesome and enlightened young hero — the son of a Hollywood star — who really, *honestly and truly* loves and understands black people and black music, unlike the racist rednecks and thieving Jews who make up the rest of the business.

The novel's other principals include a Berry Gordy-style songwriter-entrepreneur who relentlessly steers his record company into the big money while resisting mob takeovers, for a while, anyway.

Also included is a conniving young Jewish kid with an encyclopedic R&B record collection from which he steals the licks that make his fortune, a Nashville plugger with the fix on the deejays, a whole gang of self-destructive 'billies and a female country singer with a less than salubrious past.

Eventually, the wholesome young hero and his defiant black counterpart sell out, the former to gutless white pop and casual racism, the latter to the Mafia.

Smith sees the story of — pardon the expression — *rock and roll* as nothing more than the story of the outright theft of black music by inferior white performers and their manipulators, and the goal of the novel is a reclamation of black music, a demand for honour to be given where due.

Except for the enervating soap operatics of the young hero's marriage, the book seems fuelled by almost inexhaustible wit and energy, and despite its blockbusterish trappings, it seems utterly authentic in its depiction of the grand hustle that creates our popular cultures. In its way, it is as good as anything ever written on the subject.

Tom Carson attempts a very different kind of rock novel. Even its classification as such does the book a small injustice. The central character is a musician who plays in a CBGB-style New York punk band which is just about to clinch a record deal.

The novel describes what happens when he revisits his hometown, Icarus, a Virginian suburb.

The novel begins: "Three days after Erica slashed her wrists with a piece of glass from the mirror she'd smashed in the psycho ward of the hospital where they had pumped her stomach and put her under observation after her last attempt, Dan Lang came back to town."

Twisted Kicks deals with a bunch of suburban kids being hip and rebellious.

There are types, the most amusing of which is Odell, who rarely talks about anything except The Rolling Stones. The most sinister character is the dead Erica, singer, manipulator and all-round manifestation of evil. But the overall impression is of what George Orwell once described as "a

BAND PRINT

McCartney in Miami.

bulk of the book consists of them compliantly being just that.

Only in the wake of the American tours does the strain begin to show in forced smiles, bags under the eyes, and weary, resentful stares at the unblinking, ever-present camera. At this point, the book ends. Hoffman, who seems to have been continually "struck by their sincerity and simplicity", offers a commentary as naive (even with the benefit of hindsight) as the group appear in his photos.

Hoffman's photos also crop up in *The Beatles' England*, a kind of tourist's guide to the shrines of Beatledom. Hilariously inaccurate in parts, it's nonetheless entertaining for its American-eye-view of a mythical England; wherein Strawberry Fields and Abbey road are not merely familiar and typical examples of a recurrent landscape but are powerful cathedrals on the ley lines of pop culture.

Paul Rambali

The press corps invades the Falklands in Steve Bell's If.

IF.....
REMEMBER, SON OPEN WITH: "HOW LONG HAVE YOU BEEN AN ARGENTINIAN?"
...FOLLOW UP WITH "DO YOU HAVE ANY USEFUL HOBBIES?"
SEND 'EM REELING WITH: "DO YOU REALLY LIVE ON CORNED BEEF?"
BINGO-O-O!!!...

If . . . Hogarth had shredded Thatcher

FURTHER DOWN ON MAGGIE'S FARM

By Steve Bell (*Penguin* £2.95)

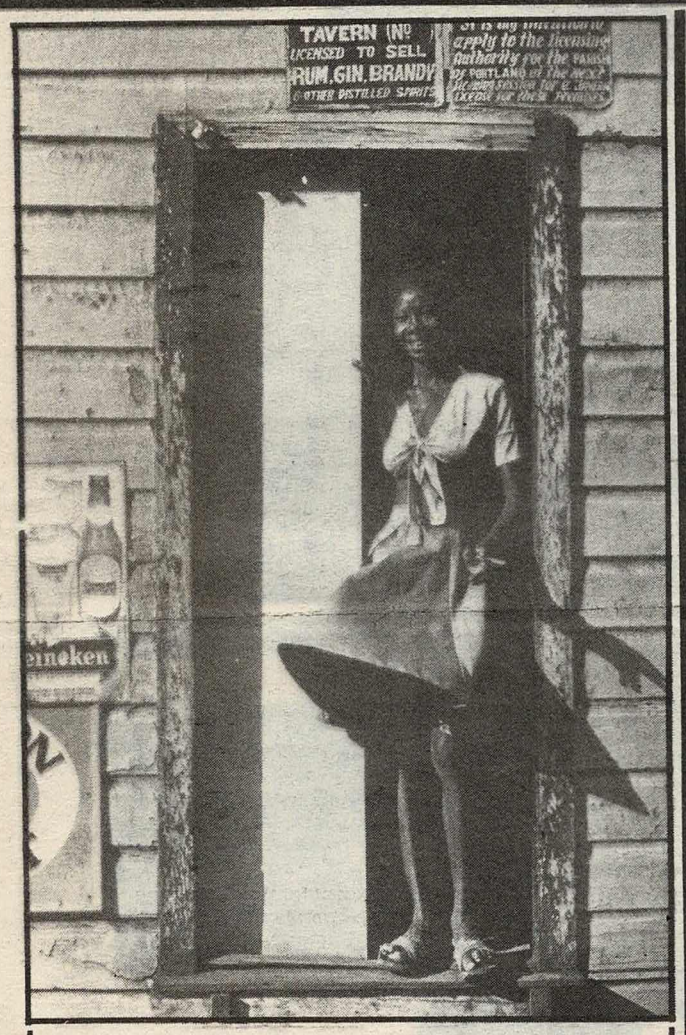
THE NOTION is advanced from time to time that 'political' cartoonists aren't as good as they once were. Where is today's Hogarth or Gilray? The question is still asked occasionally by dim types who haven't actually taken a look at the state of the art recently and probably expect to find biting social satire in the pages of the *Illustrated London News* or somesuch.

In *Maggie's Farm* and in his current *Guardian* strip *If*, Steve Bell has been regularly and gleefully shredding the credibility of our elected government, the loyal opposition, the President of the United States and his aides, the police, the military, the 'Royals' and our beloved fourth estate into a tattered rag. Apart from the very high standard and constant invention of his drawing, what is really special about Steve Bell's strips is that he never falls into the trap of preaching to his audience, and is never, ever boring about politics and politicians.

Hell, he turns the ghastly doings of these people into a laugh riot by seizing on and slightly exaggerating their already obvious signs of insanity. Maggie Thatcher as the sort of evil, stone-hearted bitch who goes down to the duckpond to eat bread in front of the hungry ducks, Geoffrey Howe as a dumb dodo who destroys brain cells to make his mind fitter and leaner, Reagan as the walking dead, Roy Jenkins as puddled fish, Tebbitt the vicious skinhead. The cynical hacks of Fleet Street are portrayed exactly as real life. No one at all emerges with any credit or a scrap of credibility. EVERYONE can be bought and sold.

Steve Bell has to be our best and most effective 'political' cartoonist. If this book doesn't make you laugh I would advise you to go and see a mortician, pronto.

Ray Lowry
(he used to be good).



JAH REVENGE

By Michael Thomas & Adrian Boot *(Eel Pie £4.99)*

HERE'S AN update on the authors' splendid *Babylon On A Thin Wire*, a tour through the simmering JA landscape of the late '70s, which was heavy on atmosphere, and all matters roots, Rasta, reggae and political.

***Jah Revenge* offers more evocative portraits of the Isle Of Springs from the ever inventive camera of Adrian Boot, though Michael Thomas' racy prose updates on the fast changing face of Jamaica fails to fully unravel the political and social knots that bind the nation. Both miss out on the recent — admittedly lacklustre — developments of the JA music scene, but *Jah Revenge* is still an ital coffee table tome.**

Neil Spencer

kind of playing with fire by people who do not realise that fire is hot."

The novel aims for the same kind of elegant creepiness that Carson's cast seem to be aiming for in their lives, but he overdoes it almost as much as they do.

All of his characters are busily running around dramatising their existences as much as possible, but the author aids and abets them, being, in the final analysis, as susceptible to that peculiar sort of wasted, druggy, self-absorbed rock and roll doominess as his characters.

In one of the jacket quotes, Greil Marcus, the possessor of one of the more finely tuned sensibilities regularly applied to the genre, comments that Carson's use of irony "doesn't create distance; it cracks like a whip."

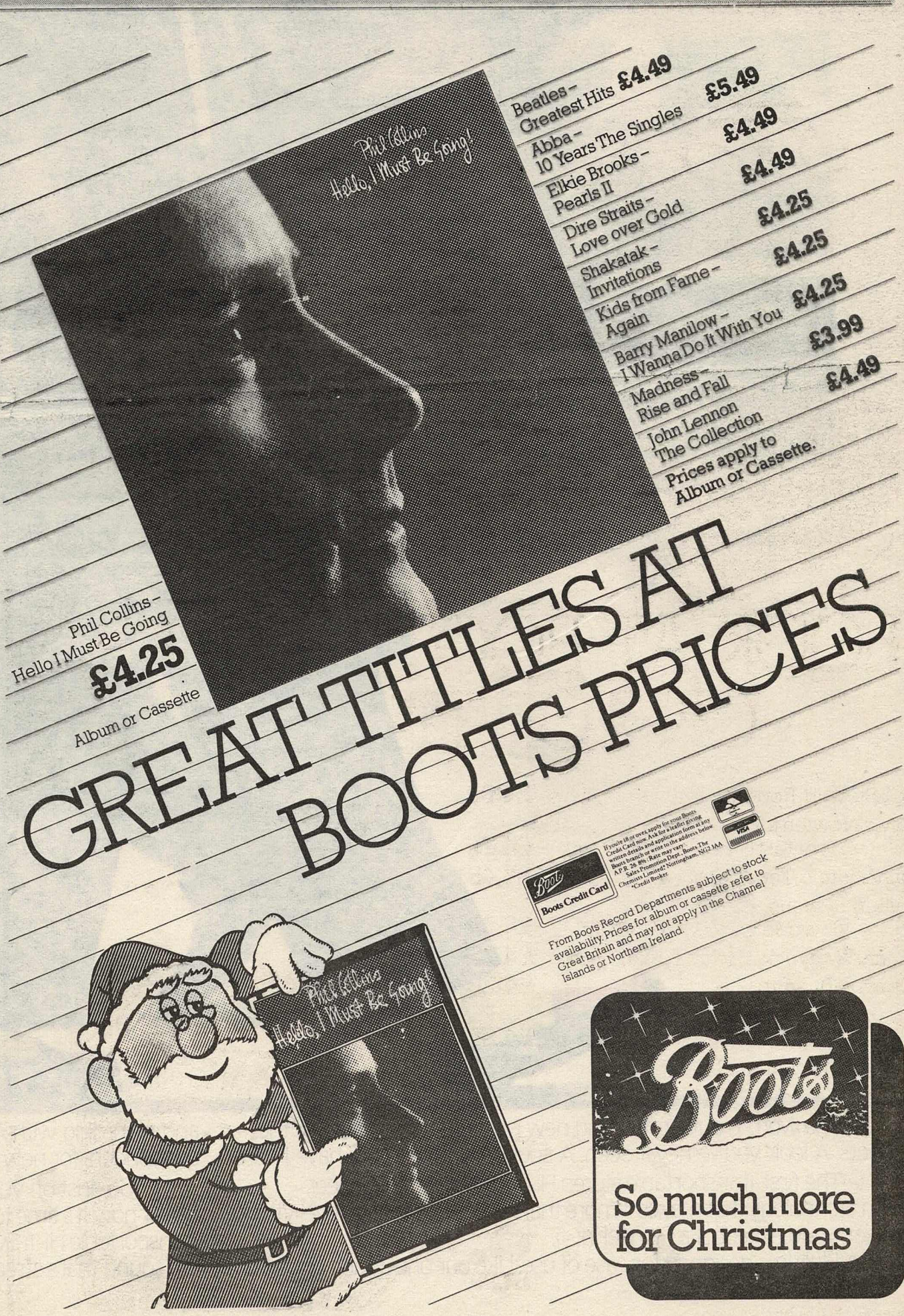
It is no invalidation of Marcus' claim to point out that Carson accomplishes this despite his sharing of his characters' assumptions.

Joseph Smith's book also comes with the Marcus Seal Of Approval, and once it has found its way into an affordable paperback edition I would strongly recommend you to seek it out.

Like Carson's book it is ultimately profoundly pessimistic; rock and roll has been nothing more than the evidence of the white man's theft from the black man, and the excuse for a bunch of spoiled kids in the suburbs to play destructive out of sheer boredom.

Um, is it too late to call the whole thing off?

Charles Shaar Murray


Phil Collins
Hello, I Must Be Going!
Phil Collins – Hello I Must Be Going £4.25 Album or Cassette
Beatles – Greatest Hits £4.49
Abba – 10 Years The Singles £5.49
Elkie Brooks – Pearls II £4.49
Dire Straits – Love over Gold £4.49
Shakatak – Invitations £4.25
Kids from Fame – Again £4.25
Barry Manilow – I Wanna Do It With You £4.25
Madness – Rise and Fall £3.99
John Lennon The Collection £4.49
Prices apply to Album or Cassette.
GREAT TITLES AT BOOTS PRICES
Boots Credit Card
From Boots Record Departments subject to stock availability. Prices for album or cassette refer to Great Britain and may not apply in the Channel Islands or Northern Ireland.
Boots
So much more for Christmas

THE NEW PIONEER TRANSPORTABLE HI-FI SYSTEM.

The word is out. Something new is happening on and off the streets. A look you've never seen. A sound that the lucky have heard.

The first Transportable stereo Hi-fi System from Pioneer. With technology that makes it more than just a portable. It is everything, in fact, you'd expect of a Pioneer hi-fi.

Features designed for ease of use. Like our one-touch operation and recording with Auto Music Search. And the Pioneer power that'll do wonders for new waves and old faves.

So dust off your jazz slippers. And get on down to your Pioneer dealer now. It's time to dress up with the new street fashion. The Pioneer Transportable Hi-fi System – the sound that's streets ahead.

PIONEER®

Pioneer High Fidelity (GB) Ltd. Field Way. Greenford. Middx UB6 8UZ.

joni mitchell

INTERVIEW: KRISTINE McKENNA

the dream girl wakes up

PHOTOGRAPHY: NORMAN SEEFF

I USED TO love Joni Mitchell's music but I stopped listening to it once I realised that The Dream girls get raised on wasn't good for me. I can't say that I've replaced it with a better dream, but that one was a definite dead end, and it was all I was hearing in Mitchell's music.

So, around 1972 — after 'Blue' — I shifted my allegiance elsewhere.

Then, over the next ten years, while I wasn't watching, Joni made some drastic revisions in her telling of The Dream. Her thoughts on the white picket fence happy ending became increasingly convoluted and oblique, and a lot more interesting.

One of the major stars to emerge from the '60s, Mitchell was the quintessential folk-rock old lady of the Woodstock era; her persona as a sweet beauty on a quest for spiritual growth sent her reeling in and out of ill-fated romances.

Simplicity and candour were admired qualities in the Dylanesque '60s, and Mitchell's confessional writing style coupled with her imaginative melodic ear, yielded some of the most popular standards of the folk-rock canon. An exquisitely controlled vocalist capable of yodelling octave leaps, Mitchell accompanied herself on exotically tuned guitars. She sounded unique and pretty, so that when her debut collection of dainty warblings from the battlefront of love came out in 1968, she was an instant star.

The sunny childhood of Mitchell's career culminated in 1971 with 'Blue', considered by many to be her finest work. Although she scored three hit singles with her 1974 release 'Court And Spark', she'd already begun to tinker with the lucrative song formula she'd perfected and was edging out of the glaring pop spotlight and into the world of jazz.

Her music began to stretch out and took on more air and space. Structurally her albums evolved from being collections of songs, into fluid, interwoven symphonic compositions with a cinematic feel; ethereal music embellished with ethnic rhythms and flourishes of jazz, floating around a loosely sketched story line.

Her melodies were now fragile hothouse creatures that required special handling to survive. Her contemporaries stopped covering her compositions because who else but Mitchell could sing them? Her voice, too, had become so elegant and arch it was downright air conditioned.

This phase peaked in 1975 with 'The Hissing Of Summer Lawns', Mitchell's last album to reach the Top Ten. The musical equivalent of a story by Ann Beattie, 'Hissing' was an essay on the spiritual bankruptcy of America's upper middle class, and a work of jarring disillusionment.

The wide-eyed lass of the '60s who'd penned such anthems of hope as 'Woodstock' had clearly seen a lot in the intervening years.

Mitchell's involvement in jazz deepened, while the cynicism she expressed on 'The Hissing Of Summer Lawns' subsided into just plain weariness on her next albums, 'Helira' and 'Don Juan's Reckless Daughter', which dealt with escape, lost innocence and the parched purity of the American Southwest.

Mitchell completed her transition from pop singer to jazz vocalist in 1978, when she collaborated on an album with jazz great Charles Mingus, which was his last work prior to his death in 1979.

Gone in rambling across the musical map for nigh on seven years, Mitchell had let that white picket fence get a mite run down and had completely estranged herself from her early fans. Joni, we hardly knew ye, they moaned . . .

Mitchell's new album 'Wild Things Run Fast' should help quiet the grumblings of fans who've

CONTINUES OVER

joni mitchell

CONTINUED

been anxiously awaiting her return to the pop song format. It's easily the most mainstream work she's done in years, including a vocal duet with Lionel Richie, and a version of Lieber and Stoller's '(You're So Square) Baby I Don't Care', which has been released as a single. She's presently in the midst of preparing for an extensive tour — her first in three years — which kicks off in Japan in February, takes her through New Zealand, Australia, Europe and concludes in America in mid-'83.

As Mitchell herself puts it, she's most definitely "back in the harness".

I interviewed her one afternoon at her manager's office on Sunset Boulevard. Expecting a cool, aloof rock star, I was pleasantly surprised to find a warm and open woman of impressive intelligence. Mitchell admits that The Dream didn't turn out to be as simple as we'd once hoped, but even better, she laughs about it.

Yes! Joni Mitchell, legendary for her incurably sick heart, actually has a terrific sense of humour.

YOU HAVE a reputation for being reluctant to meet with the press. Why do you dislike being interviewed?

There are many reasons. First of all, the form doesn't bring out what I feel are the most interesting parts of me. I'm full of vignettes and stories, but it takes the associative process that's at work in a conversation to bring them out. In an interview you're fielding questions about ideas and feelings that you probably haven't thought through, and your initial responses aren't always accurate. Then you're held to these improvisational comments that are often very stupid.

And the relationship between the interviewer and interviewee is sometimes kind of like a trial. I don't know what kind of peer group pressure journalists are subjected to, but it seems they often look on the celebrated person with animosity. You feel like you're going into enemy camp, as if it's a heavy competitive sport or something, and you've got to be on guard all the time — which obviously doesn't lead to a very good exchange.

I've been in this business a long time and have noticed this recurring pattern that goes — if nice things were said about you last year, then this year it's your turn to get attacked. I happen to be at the point in the cycle where I'm due for nice things.

As I recall, your last record 'Mingus' got fairly good reviews.

They were mixed. There was a lot of controversy around the record, which is good. The European press and the jazz press seemed to have a fairly good understanding of it, although some jazz circles thought it was presumptuous for a white woman to work with Charles who had a reputation of being racist — which wasn't true at all. He was just outspoken about black problems.

The pop press didn't know what to do with the record so they either ignored it, or treated it as some kind of breach of orthodoxy, as if I'd been a catholic and suddenly became a baptist. They called it pretentious and a lot of the kinds of adjectives that imply, don't you *know* what you are?! It just seems to be human nature to typecast. Friends even do it to one another, so it's not just the press or record buyers. For an artist, once your audience realises that change is part of your style, they assume an attitude of, what will he do next? — and then you're home free.

I think that finally, after 15 years of making records, people have adjusted to the fact that I change and my changes are more comfortable now.

Many people see your music as being very much intertwined with the myth of Los Angeles. Has LA played a prominent role in shaping your style?

No more than New York has. There's a lot of New York mythology in the songs too. I was living in New York when I made my first albums and that environment inspired many of the songs — 'Chelsea Morning', 'Marcie'. I hadn't quite gotten hold of that city's wavelength at that point, and it was a period of disenchantment for me. Plus, New York's self-esteem as a city was at a low ebb then.

Do you think there's any truth to the cliches about Los Angeles?

It's definitely true that the city suffers from a lack of community, but the geography here doesn't allow for that. And yes, it is a rather indulged, spoiled place but there are good people here too.

WHAT DO you see as the recurring themes in your music?

Well, there's ecology, although I did throw cigarette butts out the window the other day so I have no right to talk. *(Laughing)* Of course, the anatomy of the love crime is my favourite subject. There are many kinds of love and there doesn't have to be a victim for it to be love, but the big hurt and the big pay-off seem to be the most popular form of love. I think that's just a bad habit this culture has because there are cultures where love doesn't work that way.

Your music is sometimes described as being introspective to the point of moroseness. Is that a fair assessment?

Most of my writing has dealt with the inner landscape, and we're living in a time when a lot of people have become numbed-out adrenalin addicts. I write about personal, inner intricacies, and people who prefer not to deal with those things probably do see my music as depressing. I think depression is generally misunderstood though. I hate to get poetic on you, but it's sort of like winter and is necessary for further blooming.

Do you have to be in a winter state of mind to write?

It helps, because if you're rolling along having a real good time you're less likely to put yourself in the isolation that writing demands.

I admit that I am an overly-sensitive person. I have a kind of loud antenna and sometimes I pick up too much, to the point that it becomes chaotic, but I don't see myself as a melancholy person. My wonder is still intact and I laugh a lot. There's certainly plenty in life to make us sad and pensive though. This is kind of a weird anti-climax to the industrial revolution we're living in!

What aspect of your career have you found most difficult?

I love the behind the scenes processes and go willingly to a canvas or recording studio, but it is hard for me to work up enthusiasm for touring and doing interviews. So, I guess I find the more public aspects hard.

HAS FAME forced you to lead an insulated life?

No, on the contrary. But then, that's kind of a hasty thing to say.

Fame does cause you to get very unnatural responses from people. Somebody will call you an asshole in a public place, then someone tells that person who you are and they light up like a Christmas tree.

I receive an inordinate amount of affection, which is a lovely thing, but sometimes, depending on your own undulating patterns of self-esteem, it can be terrifying. If your self-esteem is at a low ebb and you're being showered with affection it seems out of whack. It's like someone you feel nothing for telling you they love you. It's a weird feeling.

I was very maladjusted to fame in the beginning, and it's taken me ten years to learn to deal with it. It was easily the biggest upheaval in my life and when it first hit, it was so extreme that when people looked at me I wanted to shrivel up. I just couldn't get used to people sucking in their breath when I walked by. But I insist on my right to move about the world and I go a lot of places by myself — as a writer, you have to.

Every few years I take off on a long car trip by myself and I encounter people in little restaurants in the boonies who know me, and I'm as capable of being comfortable with that as they are. My relationships really sort of depend on how comfortable the other person is with my career. If they're too impressed by me what usually happens is, the first time I show any signs of being human they're disappointed and they attack! *(Laughing)*

You know, one of the things that attracted me to the jazz world was the fact that a lot of jazz people didn't know who I was and there was no phenomenon surrounding me there — I found that delicious. I also like the fact that the jazz world allows you to grow old gracefully, whereas pop music is completely aligned with youth.

In reading past interviews you've done, I got the impression that you considered jazz to be the superior form compared with pop.

I have to admit that 'Nefferttiti', and some of Miles Davis' romantic music is something I've always revered and looked to as 'the real shit'. To me it had incredible contours, depth, whimsy — it had everything. Miles had the full musical talent: a gift of composition, shading, emotion, everything was there.

At the time when that music came into my life, pop was in a formularised, simplistic phase. It had fallen into the hands of producers and been packaged for commerce, and a lot of it was very sterile. Of course, that happens to every musical form at one time or another, and then a temporary messiah comes along and revitalises it. The Beatles brought new blood to rock'n'roll after a very bland period, and punk brought some new textures in as well. Punk interested me as an act of revolution, but its strength was in social rather than musical ideas. I keep hoping that something musical will flower out of it.

You once commented that Lambert, Hendricks And Ross' 'The Hottest New Sound In Jazz' was your 'Meet The Beatles' — the first music that completely thrilled you. What was it about that music you found so appealing?

It just had a sassiness and dexterity that I loved. People talk about punk having an attitude but that music really had attitude! It was sophisticated, wry, and it just really swung. The harmonies were so far out I'd sit there thinking, Wow! How can they do that?

DID YOU grow up in a liberal, bohemian atmosphere?

Not really. I recently went home to this sort of class reunion and met a man I didn't remember as a child, but who lived across the street from my best friend Frankie. Frankie was a piano prodigy who could play the church organ when he was seven years old, and I thought he was just splendid. He and I were the only artists in what was basically a real jock community.

This man I met never liked Frankie and wouldn't play with him when they were kids, and at this reunion he said to me, You know, you and Frankie were the only creative people in a town where everyone threw balls and stones. So, liberal? No.

Have there been pivotal episodes in your life that shaped you as an artist?

Yes: I was an only child, I had a lot of childhood illnesses, and we moved a lot. You can see in early pictures of me that I started out as an extroverted, hammy kid. But a number of moves, then polio, scarlet fever, chicken pox bordering on smallpox, nearly dying with measles — all that isolated me a lot. Every summer all the kids that threw balls and stones would hang out at the lake, but my family would pile into the car and drive someplace like Minnesota.

Do you see your new record as a step back in the direction of pop?

I don't see it as a step *back*, but rather as a synthesis of a lot of things I've done. There is a return to rock steady rhythms which I'd abandoned for a while simply because I was sick of the backbeat, but I think the music is quite progressive. And there is still a lot of jazz in the vocal phrasing.

What sort of rules and boundaries do you set for yourself when you work?

During the making of an album I become sort of musically narrow minded, yet open at the same time. I'm kind of hard to please because I'm looking for something fresh that I haven't heard before, but I can't ask for it because I don't know what it is — *yet.*

I like to hear every musician play with a ripe, blooming personality rather than lock them into a military drill. The records are very much a collaboration between myself and the musicians I work with. A musical talent is a complex thing and there aren't many people who have all of its facets. There are players who have power, dexterity and technique, but perhaps aren't aware of subtleties in structure. Or maybe they don't listen to the lyrics and play licks instead of moods, and I'll have to lead them to shade the song in a particular way.

Generally I'm very pleased with the new record because I think the musicians did play more than just notes.

What sort of things do you keep in mind in laying down a vocal track?

Unless a song means something to you you're not gonna get any magic, and that's all there is to it. I have an acute sensitivity to false sexuality or false emotion in a voice. Moans and groans are OK if they're stylised to the point of parody, but if it's trying to pass itself off as real heart, it usually just seems like bad acting.

Do you think most people have a finely tuned enough ear that they're able to detect that kind of falsity?

Yes, I think people hear music more comprehensively than they know, but it varies how much a person will connect what he senses intuitively to his intellect. For example, on 'Shadows And Light' there's a spot where 26 voices are overdubbed and they're all tangled up together. One of the voices was really out of tune, but the way we'd worked up the piece made it impossible for us to correct it. David Geffen came to hear the song at a playback and when it hit that note he noticeably started, as if a doctor had hit his knee to check his reflexes. After the thing was over I asked him if he'd heard a sharp note and he said no. I told him your *mind* may not've heard it but your body did!

You've always managed to get by producing your own albums. Is producing an overrated skill?

I once tried working with a producer on a song for my second album and it nearly broke my heart. He was so fussy about his sound that if I closed my eyes and swayed off the microphone he had a fit. The guy was constantly hitting the button and he made me a nervous wreck.

David Crosby did produce my first album, but he did it with the idea that he'd keep producers off me.

For the most part, producers are spirit bruisers. They're formula people who usually only know what's been before. They hire a player for what he's played before and I don't want a musician who recycles old licks. It's not going to thrill me unless he comes up with something that surprises him too.

What step in the music making process is most likely to prove the undoing of a record?

Cocaine! There are entire albums that would probably be different if that drug didn't exist. Cocaine seals off the heart and creates a very intellectual mood. It takes all your energy out of your spine and sends it right up to your brain.

YOUR RECORDS are sometimes described as being cinematic. Do you think that's an accurate description?

Yes, I think they do have that quality. I should preface this by saying that I think of the album as a modern form comparable to a symphony or sonata. Most of today's serious musicians aren't going into classical music, they're getting into the popular recording industry, so I think it has to be taken seriously. As far as the cinematic qualities in my music, there's one technique in particular that I use that's sort of like sticking clips of old newsreels in a film.

For instance, in 'Harry's House', a song on 'The Hissing Of Summer Lawns', I inserted a passage of 'Centerpiece', which is an old Lambert, Hendricks And Ross song. On the new album there's a song called 'Chinese Cafe', that includes bits of 'Unchained Melody' and 'Will You Still Love Me Tomorrow'.

Does the idea of having hit singles still interest you?

As we were making this album we found ourselves saying, Gee, that sounds like a single. But I really don't know what a single in 1982 is. I'm interested in musical trends so I listen to the radio a lot and most of what they play reminds of that banal spell in the early '60s when music went through a very anti-intellectual phase.

I really think that Bobby Dylan and that movement — we did our part in growing up the American pop song, but I don't find much deep thought in the music on the radio right now. And by deep I don't mean it has to be down — there isn't even much wit in current popular music.

I know you're presently very involved in your work as a visual artist. If your career as a painter took off would you be content to leave music in the past?

I'm there already. I've always considered myself a painter first and a musician second. My main drive is to paint and since I turned this record in I've had no desire to pick up an instrument. When I made this album I wanted it to be my swan song because in a way it summarises everything I've got to say about love. It was to be my last record for Elektra, but as it turns out, it's the first of five records I'll do for Geffen Records — and there are days when I regret making that commitment.

David's pretty good with me though. We're friends — we lived together for a few years. He knows I wanted to quit so I don't think he'll pressure me. But I'm sort of like a good girl in that when I make a commitment I pressure myself, and I told him look, if I sign up for five years I'll be back under the harness and I'll make myself do it.

Why did you make that commitment if your heart is in painting?

Out of some kind of obedience I guess. There is some logic to the decision though. The new album is good and has the potential of reaching a lot of people and I haven't made an album too many people could relate to in a long time. So the idea is to get a lot of mileage out of it and then I can afford to drop back.

Does it frustrate you that you're known as a musician rather than as a painter?

No, because I haven't come into my talent as a painter yet. I've been painting all my life, but I haven't reached my stride and the work is really just beginning to ripen.

Will your career in pop work for or against you in trying to break into the fine arts world?

Basically, I've got two strikes against me. First, a woman has to be twice as good as a man to make it in the art world. Second, coming into the fine art world from the pop field, you've got dilettante written all over you. My friends in New York have told me that if I show my paintings in Los Angeles first, I'll be categorised as a movie star painter like Henry Fonda, or Red Skelton, who paints clowns.

ARE YOU looking forward to touring again?

I'm look forward to touring, but I'm dreading the rehearsal. I don't remember anything! I don't even remember the titles of some of the songs on the new album. The past is the past. My manager Elliot Roberts gave me a pep talk the other day. Run Joan! Swim Joan! He says that when you're pushing 40 you have to run back and forth like Mick Jagger. I told him to just push me out in a wheel chair and I'd do the whole set sitting down.

Who is your audience now? What sorts of people do expect will come to the shows?

Elliot tells me that most of my audience is dead already! *(Laughing)* I expect that kids who are unfamiliar with my music will make up the bulk of the audience for these concerts because there seem to be large numbers of kids turning out right now to see the old guard perform before they croak!

What sort of show do you plan?

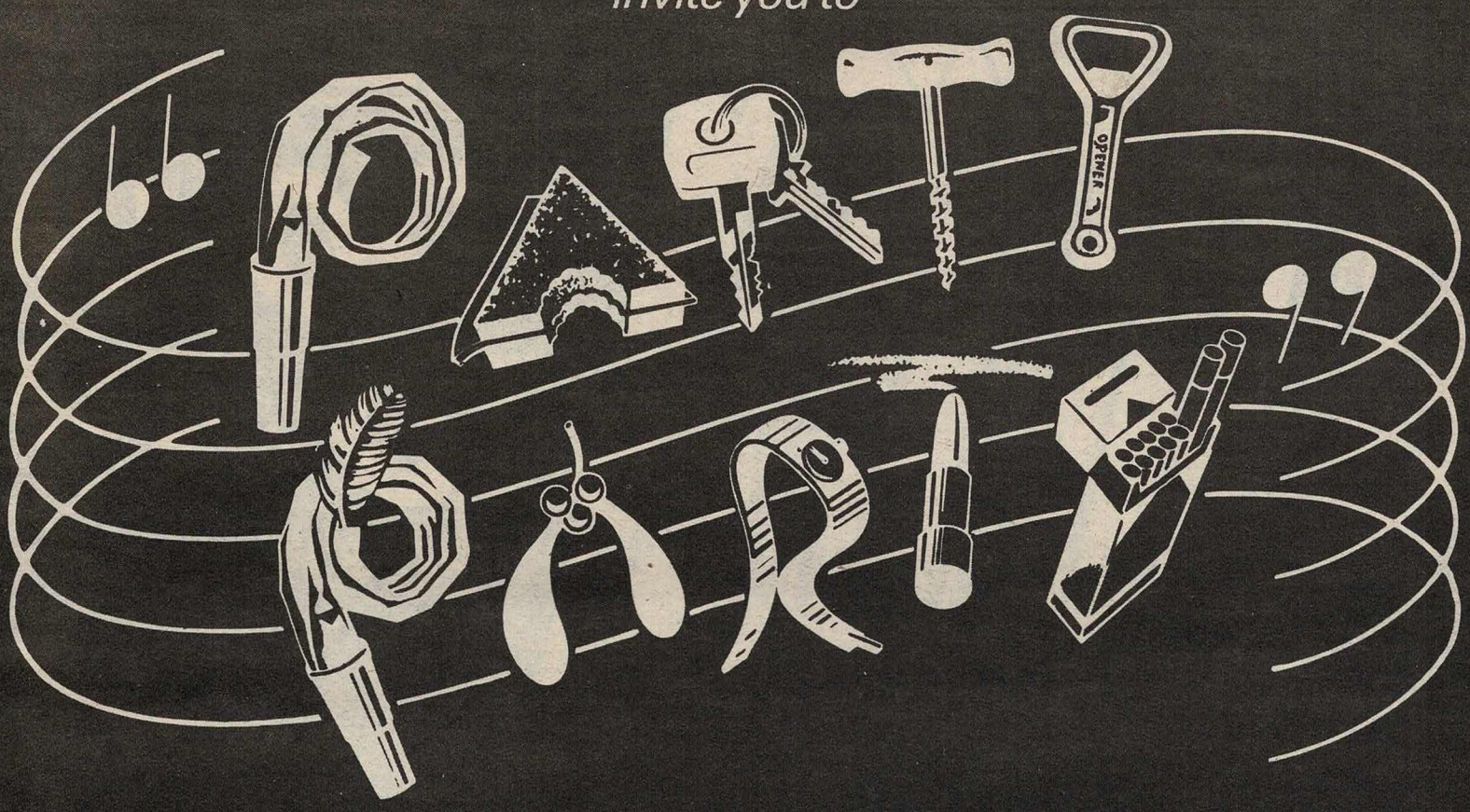
I don't know — maybe I'll just go out there and throw paint at a canvas and hum.

You seem to be in a pretty good frame of mind about the tour, and things in general.

Yeah, I think I'm learning to accept life. You just get up every day and try to make the most of it. Hopefully you'll see or feel something in the course of that day that makes it worthwhile. There have been times when I feared I might be done in by the conflict around me, but I think that the major crises of my life are behind me now. And every time I flirt with one of them again I get the dreaded feeling it's going to latch on and stick to me, but it never does. This isn't to imply that I've *solved* anything, because nothing is ever dealt with and done with, and human beings are always in conflict. And for an artist, to run away from conflict is the kiss of death.

ALTERED IMAGES
BANANARAMA
BAD MANNERS
PAULINE BLACK
CHAS AND DAVE
ELVIS COSTELLO & THE ATTRACTIONS
DAVE EDMUNDS
MADNESS
MODERN ROMANCE
STING
MIDGE URE

invite you to



Imagine if you could couple your favourite artists with your favourite songs.
Fair makes your toes curl with anticipation doesn't it!

Well that's what you get on the PARTY PARTY album,
the soundtrack from the forthcoming film

12 BRAND NEW RECORDINGS
TOMORROWS HITS TODAY
plus
THE MADNESS HIT
"DRIVING IN MY CAR"

Don't have a Party – Have a PARTY PARTY

© 1982 A&M Records Ltd. All Rights Reserved.

EEEEEK!!

IT'S SO FESTIVE

CODA

LED·ZEPPELIN

DOWN TO 3.99

ON ALBUM AND CASSETTE

THE VIRGIN CHAINSTORE MASSACRE!

NEW STORE OPENING DEC 3 IN CROYDON 47 NORTH END

Virgin

OUT OF LONDON SHOPS *BIRMINGHAM 74 Bull Street · BRIGHTON 5 Queens Road · BRISTOL 12/14 Merchant Street · CARDIFF 6/7 Duke Street · EDINBURGH 131 Princes Street GLASGOW 28/32 Union Street · LEEDS 145 The Briggate · LIVERPOOL Units 4 & 7 Central Shopping Centre, Ranelagh Street · MANCHESTER Unit BB, Arndale Centre, Market Street MILTON KEYNES 59 Silbury Arcade, Secklow Gate West · NEWCASTLE 10/14 High Friars, Eldon Square · PETERBOROUGH 34 Queensgate Centre · PLYMOUTH 105 Armada Way PORTSMOUTH Units 69-73 The Tricorn, Charlotte Street · SHEFFIELD 137 The Moor · SOUTHAMPTON 16 Bargate Street ·* ***LONDON SHOPS*** *9 Marble Arch · Units 22-23 Oxford Walk, 150-154 Oxford Street · MEGASTORE 14-16 Oxford Street · ALSO AT AMES RECORDS AND TAPES ACCRINGTON 25A Broadway · BLACKBURN 19 Market Way BURNLEY Balcony, Market Square · CHESTER 52 Northgate Street · ECCLES 74 Church Street · IRLAM Soundsave, Fairhill's Road · NELSON Marsden Mall Arndale Centre PRESTON 12 Fishergate Walk · RAWTENSTALL 27 Bank Street · SKIPTON Rackhams, High Street · ST. HELENS 8 Palatine Arcade · WARRINGTON 24 Bridge Street*

AND NOW ANOTHER LIVERPOOL LEGEND

JAMIE & KEVIN

THE THUG & THE DRUNK MAKE GOOD

FOR JAMIE of Ellery Bop, that all-important lucky break in show business came the day he decided to beat up Peter Wylie.

It was nothing personal. It was just the sort of thing Jamie did, back in the time when his nickname around Liverpool was The Thug. In the end, though, the wily Wah boy talked Jamie out of it — and suggested that he try directing his violence against guitars instead. He took the advice, and he started up a group.

Nowadays Jamie's anger is possibly Ellery Bop's greatest asset. Thankfully it's channelled in the most constructive way, into making music that burns with righteous passion. The Bop have just released their third single, 'We Deny', and it's typical of them: an epic rant, all crashing guitars and thundering rock beat, bolshie and brave. An Ellery Bop song hits its listener like an avalanche.

I'm all for it. Ellery Bop have always struck me as the type of band you'd expect Liverpool to produce, but which it hardly ever does. We get loads of these cute and inoffensive little chaps like A Flock Of Seagulls and The Pale Fountains — possibly mass-produced in a secret bunker underneath the city art college. We don't get many that seem seized by the spirit and reality of their surroundings: hunger and aggression, desperation and humour. Liverpool music, in a sense, is too much McCartney and not enough Lennon.

This is where Ellery Bop come in.

"WE'RE NOT a band, really. We're just two people who talk a lot."

Jamie describes himself and colleague Kevin — the crucial two — with undue modesty. Jamie takes on the vocals, guitar and writing, while Kev acts in a vague guardian angel capacity, taking care of business and spiritual welfare. Other musicians are used on a flexible basis. The pair put on their records on their own self-financed Base Ideas label, and have managed three 45s to date: 'Hit The Moon' in '81, 'Ringing' earlier this year, and now 'We Deny'. Each release has marked a massive advance in confidence and competence over the one preceding.

In his time, Jamie's played with the early Bunnymen, roadied for Teardrops, and lived in a commune of local embryonic pop stars that was called Quiff Castle. He got to know Kev when, at 16, he started coming uptown to Eric's club. He earned beer money working as stage "security", and says he passed much of his time attacking homesexuals in toilets.

He got a bit of a bad name, did The Thug. Kev was working the same circuit. *His* nickname was The Drunk. They kind of hit it off together.

"In my case," Jamie recollects, "there was always a lot of trouble and fighting, and Kevin did drink a lot. I used to get paid just for hitting people. Horrible. And the reputation has hung on among the Dead Or Alives and Pale Fountains of this world — that we're pretty scummy. But it's not true. We're dead sweet now!"

From these unpromising beginnings, Ellery Bop was formed, and started to mature into something you might never expect. Indeed, there was always more to Jamie than met many eyes. For instance, he started a course in politics at the university.

"Had to jack it in, though. I was fed up being educated by all these failed Conservative councillors. It didn't exactly tie in with the knucklehead image, either."

In point of fact, he's a dedicated self-educator, and intensely political. After Ellery Bop's finished, he says, political journalism is the thing he'd like to try.

MORE OF The Real Jamie in a moment. Going back to our story, the newly-formed Bop got off to a false start after an unproductive link-up with Liverpool label Inevitable. Somehow they've survived all by themselves since then, on a budget that might run to one shoestring but never two.

"That kills me, when I hear how some crappy little funky band with bad haircuts have signed to somebody for £50,000. If somebody gave me £50,000 I'd die!"

A second problem has been their reluctance to play live dates. It's nearly two years since their last one.

"There was always trouble. I hate playing live, cos I'd get so worked up and nervous that if anyone was being funny I'd end up getting off and fighting them. And I thought, if we carry on like this, we're gonna get people coming along just cos they wanna fight me. And I didn't fancy that, so we jacked it in."

Their idea is to fill the live vacuum by doing radio sessions and reaching people that way. The plan might even work, as Jensen and Peel have both obliged already. The group's relations with potential record companies, however, have been frankly unhappy.

"The only people we've met so far that we've had any chance of working for have been really shit. We're not the right type of people to get on with people like that. Cos I only wanna gob 'em anyway. It's bad news."

And as for the media, well, an *NME* interview is something Jamie's long dreamt of, but his approval of the paper is qualified.

"I think they should bring back people like Charles Shaar Murray and Mick Farren, who've got *weight* behind what they write . . . instead of some nerd who's just taking a break from college or something and he's got a dumb haircut and he looks like one of The Pale Fountains. I'm not having people like that passing comment on me! Cos if they passed comment on me in the street — I'd deck 'em! Just cos they're 210 miles away . . .

"If you sit up here and look towards London, and look at the way the music's going, and the articles in the magazines, it really just makes you sad. Make you feel bad. That stuff about 'Hard Times' (a widely derided *Face* piece explaining the fad for ripped jeans as an expression of resistance to the present government), that was such a fuckin' joke it was ridiculous. Disgustin'!

"It was me mate's dole day today, and he got £5.82. And these jerks in London are going to go out tonight and it's gonna cost 'em £5.82 for one friggin' drink. And they're talking about you've gotta wear ripped jeans. If I *had* another pair of jeans I'd be made up!"

(Translator's note: "made up" means "very pleased", nothing to do with cosmetics.)

FOR THE present, Ellery Bop have had to modify their ambition to make the Base Ideas label a springboard for other artists in every medium, realising that their own time and finances are limited. But they will help artists, poets, musicians and so on, wherever they can, even if it's only offering advice or the use of a phone.

The role of Base Ideas, they say, 'is to get things moving — but without having 'a movement'. They'd just make a joke out of it down in London. But it's not a joke to us, it's important. It's the only thing we can do. We've gotta do it. Or else we're just dying."

You can get some measure of Ellery Bop's commitment as Jamie outlines the ideas behind the new single.

" 'We Deny' started out as an affirmation of the strength that working people have got, through the unions and the vote, and how I always thought that if we ever got a right wing government in, who started dismantling the system we live in, that people would wake up all of a sudden and think, They're taking away everything that belongs to us. It's like the dissolution of the monasteries — the dissolution of the National Health, of education.

"And I thought, Fuck me, it's happening around us, and nobody's going mad. Nobody's going crazy! But it's got to happen some time that people are just gonna say No. And I don't mean by rioting again, that's finished now, we'd only die. And so, maybe my little bit towards triggering it off would be a single. And I know that sounds like really nothin' — a 7" piece of plastic. But fuck it, what else can I do?"

Jamie admits that all the blazing idealism of his lyrics can get a bit lost in the final mix of an Ellery Bop record.

"Yeah, cos I'm a mad guitarist. I get in the studio and I think, God, isn't that guitar sound just *lovely!* An' then I go SMAACKK! Our music's gonna get harder and harder. And heavier. I love guitars!"

The group intend to insert lyrics (and maybe a lot of other people's work) inside their debut LP, whenever they get a chance to make one. One daydream is to record it in Ireland, for Kev and Jamie are as proud of their Irish descent as of their Merseyside working class identity. They're full of plans, and hope, and I hope they'll see it all through.

"In the end, we've got to look further than this city. We wanna play to everyone. We don't really figure in Liverpool much. In all the readers' polls in the fanzines here we never get anywhere — cos nobody who likes us can write! And I can't afford the stamps to fix the polls anyway. You should have seen this place the week Peel was doing his show up here. There was people forming groups during the day just so's they could go and meet him that night!"

Kevin: "The thing about Ellery Bop is, if you can keep on pushing, you're not gonna fail. We just figure it that way. We're not gonna go away."

PAUL DU NOYER TAKES HIS LIFE AND A PINT OF HIGSONS IN HIS HANDS TO MEET ELLERY BOP. PIC PETER ANDERSON

HMV TOP ALBUMS.

Blancmange	Happy Families	**Only £4.29**
David Bowie	Ziggy Stardust	**Only £2.49**
China Crisis	Difficult Shapes...	**Only £4.29**
Phil Collins	Hello, I Must Be Going	**Only £4.29**
John Cougar	American Fool	**Only £4.29**
Culture Club	Kissing to be Clever	**Only £4.29**
Duran Duran	Duran Duran	**Only £4.29**
Fun Boy Three	Fun Boy Three	**Only £3.99**
Marvin Gaye	Midnight Love	**Only £4.29**
Eddy Grant	Killer on the Rampage	**Only £3.99**
Haircut One Hundred	Pelican West	**Only £4.29**
Heaven 17	Penthouse & Pavement	**Only £4.29**
Japan	Assemblage	**Only £3.99**
Grace Jones	Night Clubbing	**Only £4.49**
Grace Jones	Living My Life	**Only £4.29**
Kid Creole	Fresh Fruit in Foreign Places	**Only £4.49**
Kool & The Gang	As One	**Only £4.29**
Madness	The Rise and Fall	**Only £4.29**
Musical Youth	The Youth of Today	**Only £3.99**
O.M.D.	Architecture & Morality	**Only £4.29**
Orange Juice	Rip It Up	**Only £3.99**
Tom Petty	Long After Dark	**Only £3.99**
Shakatak	Night Birds	**Only £3.99**
Simple Minds	New Gold Dream	**Only £4.29**
Siouxsie & The Banshees	Once Upon A Time	**Only £3.99**
Siouxsie & The Banshees	A Kiss in the Dreamhouse	**Only £4.29**
Soft Cell	Non-stop Erotic Cabaret	**Only £3.99**
Bruce Springsteen	The River (dbl)	**Only £5.99**
Squeeze	Sweets From a Stranger	**Only £4.29**
Squeeze	Singles – 45's And Under	**Only £4.29**
Supertramp	Famous Last Words	**Only £4.29**
Whitesnake	Saints & Sinners	**Only £4.29**
XTC	Waxworks – Some Singles	**Only £4.29**
Yazoo	Upstairs at Erics	**Only £4.29**

HMV TOP CASSETTES.

Blancmange	Happy Families	**Only £4.29**
David Bowie	Ziggy Stardust	**Only £2.49**
China Crisis	Difficult Shapes...	**Only £4.29**
Phil Collins	Hello, I Must Be Going	**Only £4.29**
John Cougar	American Fool	**Only £4.29**
Culture Club	Kissing to be Clever	**Only £4.29**
Duran Duran	Duran Duran	**Only £4.29**
Fun Boy Three	Fun Boy Three	**Only £3.99**
Marvin Gaye	Midnight Love	**Only £4.29**
Eddy Grant	Killer on the Rampage	**Only £3.99**
Haircut One Hundred	Pelican West	**Only £4.29**
Heaven 17	Penthouse & Pavement	**Only £4.29**
Japan	Assemblage	**Only £3.99**
Grace Jones	Night Clubbing	**Only £4.49**
Grace Jones	Living My Life	**Only £4.29**
Kid Creole	Fresh Fruit in Foreign Places	**Only £4.49**
Kool & The Gang	As One	**Only £4.29**
Madness	The Rise and Fall	**Only £4.29**
Musical Youth	The Youth of Today	**Only £3.99**
O.M.D.	Architecture & Morality	**Only £4.29**
Orange Juice	Rip It Up	**Only £3.99**
Tom Petty	Long After Dark	**Only £3.99**
Shakatak	Night Birds	**Only £3.99**
Simple Minds	New Gold Dream	**Only £4.29**
Siouxsie & The Banshees	Once Upon A Time	**Only £3.99**
Siouxsie & The Banshees	A Kiss in the Dreamhouse	**Only £4.29**
Soft Cell	Non-stop Erotic Cabaret	**Only £3.99**
Bruce Springsteen	The River (dbl)	**Only £5.99**
Squeeze	Sweets From a Stranger	**Only £4.29**
Squeeze	Singles – 45's And Under	**Only £4.29**
Supertramp	Famous Last Words	**Only £4.29**
Whitesnake	Saints & Sinners	**Only £4.29**
XTC	Waxworks – Some Singles	**Only £4.29**
Yazoo	Upstairs at Erics	**Only £4.29**

SNAP

SAME MUSIC SAME PRICE.

HMV CASSETTE CAMPAIGN.

As you may well have guessed, these two lists are identical.

Every top cassette is the same low price as its album version. And every top album is the same low price as its cassette version.

This policy doesn't just apply to a few selected titles.

You'll find the same is true of almost every album and cassette at every HMV Shop. Making this the year you should snap up both our albums and cassettes for Christmas.

All offers subject to availability.

363 OXFORD ST. (NEXT TO BOND ST. TUBE) TEL: 629 1240. **BEDFORD:** SILVER ST. TEL. 211354. **BIRMINGHAM:** NEW ST. TEL: 643 7029. **BOLTON:** EXCHANGE ST. TEL. 394934. **BRADFORD:** CHEAPSIDE TEL: 72882. **BRIGHTON:** CHURCHILL SQUARE TEL. 29060. **BRISTOL:** BROADMEAD TEL. 297467. **COVENTRY:** HERTFORD ST. TEL. 21001. **DERBY:** ST. PETER'S ST. TEL. 364700. **EDINBURGH:** ST. JAMES CENTRE TEL. 556 1236. **ENFIELD:** CHURCH ST. TEL. 363 0184. **EXETER:** GUILDHALL SHOPPING CENTRE TEL. 35804. **GLASGOW:** UNION ST. TEL. 221 1850. **GLOUCESTER:** KINGS WALK TEL. 32231. **HULL:** WHITEFRIARGATE TEL. 226160. **LEEDS:** TRINITY ST. TEL. 435598. **LEICESTER:** HAYMARKET CENTRE TEL. 537232. **LEWISHAM:** RIVERDALE TEL: 852 3449. **LIVERPOOL:** LORD ST. TEL: 708 8855. **LUTON:** ARNDALE CENTRE TEL. 35290. **MANCHESTER:** MARKET ST. TEL. 834 9920. **NEWCASTLE:** NORTHUMBERLAND ST. TEL. 327470. **NORWICH:** (IN TOP SHOP) HAYMARKET TEL. 25490. **NOTTINGHAM:** BROADMARSH CENTRE TEL. 52841. **NOTTING HILL GATE:** NOTTING HILL GATE TEL. 229 1476. **OLDHAM:** TOWN SQUARE SHOPPING CENTRE TEL. 6337332. **PLYMOUTH:** NEW GEORGE ST. TEL. 20067. **PORTSMOUTH:** COMMERCIAL RD. TEL. 29678. **SHEFFIELD:** PINSTONE ST. TEL. 751445. **SOUTHAMPTON:** HANOVER BUILDINGS TEL. 32654. **STRATFORD:** BROADWAY TEL. 555 0312. **STOCKTON:** HIGH ST. TEL. 66174. **SUNDERLAND:** HIGH STREET WEST TEL: 41267. **SUTTON:** HIGH ST. TEL. 6420084. **SWANSEA:** THE QUADRANT CENTRE TEL. 462094. **WOLVERHAMPTON:** THE GALLERY, MANDER SQUARE TEL: 29978.

the HMV shop

SINGLES

SIZZLED BY LLOYD BRADLEY

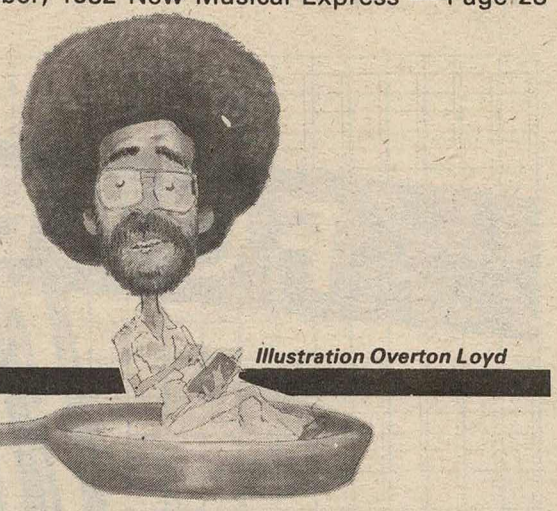


Illustration Overton Loyd

JULIE AND THE GEMS 1-2-3 (Utopia)
Competent, complex, computerised and yet corny cover of the old Len Barry classic that effectively contrives a solid state equivalent of The Wall of Sound (electric fence?).

The attention Julie And The Gems have paid to harmonies and other things will no doubt greatly irritate purists, when this gets in the Top 20 — something that an equally hammy video could arrange.

KOOL AND THE GANG: Hi De Hi, Ho De Ho (DeLite)
Is it coincidence that as Kool's music becomes more and more juvenile so the titles digress to basic phonetics? Witness — 'No Show', 'Big Fun', 'Ooh La La', 'Hi De Hi, Ho De Ho'. The next one will probably be 'Ga Ga Goo' off the 'Gurgle Gurgle Burp ' album, also produced by Deodato.

IMAGINATION: Changes (R&B)
That comfortable old bass line's been speeded up a bit, but that's about as far as the changes go. Otherwise, it's short skirts and lame as usual for the country's most successful transvestites. Which one of them is it shows his willy?

THE HUMAN LEAGUE/KRAFTWERK EFFECT ON TWO SIDES OF A CITY

DIVINE: Native Love Step By Step (O)
THE FLIRTS: Jukebox (Don't Put Another Dime) (O)
This new label — a subsidiary of Vanguard, whose two-man electronic orchestra The Players' Associaton set discos afire four years ago — is reportedly the hottest thing in the downtown New York clubs at the momemt. It is further proof that a lot of Americans are suckers for phoney outrageousness.

Divine is a famous fat female impersonator, whose grotesque appearance is topped only by his/her inability to rap (he/she shouts). The Flirts are six long legs disappearing into short leather things one end and stilettoes at the other who "sing".

Both of them do it over a two, or at the most three track synthesiser backing best described as uninterested.

I should imagine this club success bubble will burst as soon as perverted DJs stop slobbering over the promo pix and play the records, but in the meantime if anybody tells you how good O Records are, laugh boldly in their face.

THE EXTRA T'S: E T Boogie (Sunnyview Import)
WARP 9: Nunk (Arista)
Back uptown, and the same machines are used to a much greater effect. Anyone who witnessed Afrika Bambaata last week will know what I'm talking about.

On both of these records, a pretty stupid chant on the A-sides makes the instrumental flips the ones to play. Clap trap hand claps and a solid bass line hold the rhythm, but the former doubles up every so often to stop you getting complacent, and leave the assembled software to do much what they like.

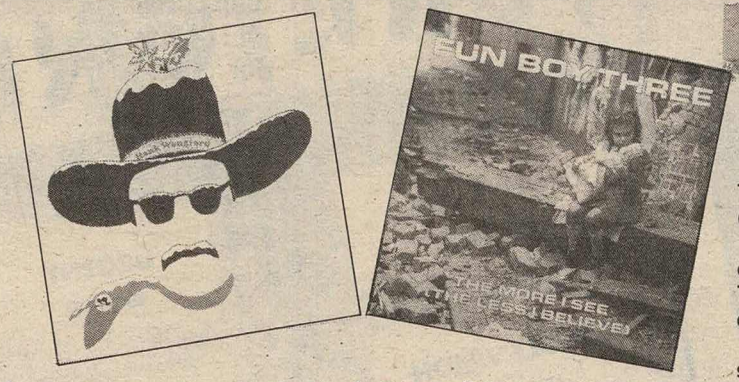
They weave in and out, sticking, repeating, breaking, and hopping back in a whirlpool of electronic mayhem. Although complex, they are actually only the basics on which to build a rap, dub cut or a scratch mix but will hold up fine by themselves.

'ET Boogie', a current big box smash could become a rarity, as owner of half the free world Steve 'It's Growing Everyday' Spielberg apparently owns the letters E and T. El Bratso's lawyers are seeking to have the record withdrawn for breach of copyright, but it should stay in the UK import shops for a little while at least.

JOHNNIE TAYLOR: Reaganomics (Beverly Glen Music Import)
Taylor hasn't had much success with anything lately, but this pull from a rather insipid album is reversing that trend for two reasons — it's got a safe beat, and it makes a safe protest.

Dancers are picking up on the easy rhythms, softened by velvet strings and horns, and the mild statement of the lyric is perfect for middle class street cred. Taylor's silky tones croon about a serious situation, like it's given him the hump because he's had to let the gardener go! The man should make friends with Grandmaster Flash, but he probably fears for his hubcaps and hood ornaments.

SYL JOHNSON: Ms Fine Brown Frame (Erect Import)
Getting hold of a record like this in the same week as *Crossroads'* Arthur Brownlow — the nation's best known



crusty old Marlboro smoker tells how *"an old cowpoke came riding out one dark and lonely day"*, to witness the spectacle of these blank-faced riders hoofing it across the sky, soaked in sweat, horses breathing fire, in eternal pursuit of the devil's magic herd!

To a chorus of whistles, heeyahs and whipcracks and Yipee-Hi-Yay/Yipee-Hi-Yo, they try to take this poor old sod with them. Buy it, play it, hear the Ghost Riders' mournful cries, feel their hot breath and try and work out if our hero goes with them.

Bewitching stuff!

SEEN: Love Upside Down (VTLB Records)
Softer, lighter reggae music has been stepping forward lately in fine style. Cool youths

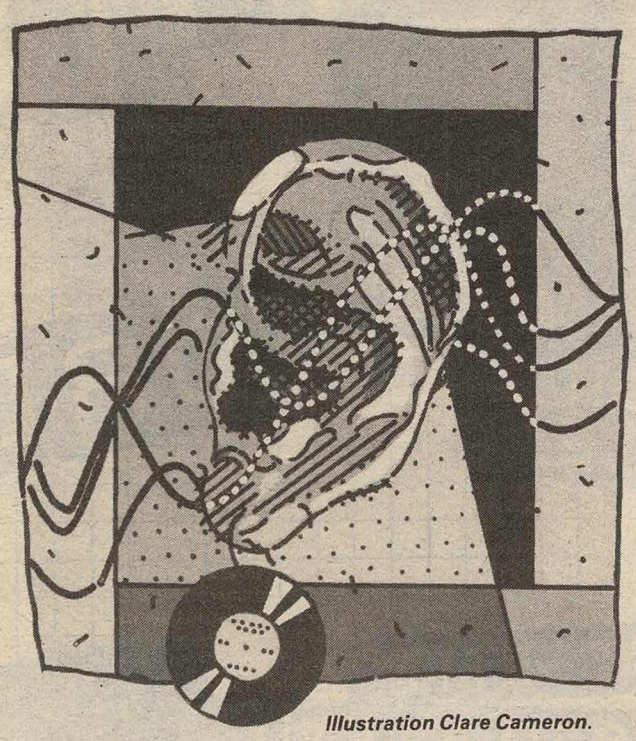


Illustration Clare Cameron.

bigot and would be rapist — gets wasted is like getting a tax rebate and a pay rise in the same envelope.

Old timer Johnson is back with the relentless combination of diesel engine bass'n'drum, scratching guitar and parade ground horns that went into the true street funk hits of eight years ago. He creates that eternal dance music which sounds as fresh today as it did in the James Brown 'Payback' period.

Real hand claps, real strings, real brass, real class!

STEVE TRAVIS: Ghost Riders In The Sky (Frontier)
YeeeAH! This makes up for missing out on 'The Theme From Rawhide', and an updated version of 'Whipcrackaway' being rubbish. Single of the week, but a week is too paltry — single of the decade perhaps.

In true Morriconne fashion (rich lead vocals, swelling choirs, hoofbeat guitar and drums, a lonely bugle) this Seen (shame about the name) stand out from the latest batch with this gentle bounce, by steering the mix away from bass'n'drum oppression and keeping the lyrics free of mindless cliches.

The lead singer has a really promising sound, that is unluckily sacrificed in the cause of instrumentation, but other than that it is a near faultless example of life after roots.

THE PINKEES: Holding Me Tight (Creole)
Doubtlessly staggered by the willingness of a public to part with money for a very second rate early Beatles impression, the pink persons have shined up their bedroom mirrors and been practising. A hit with this will see them alright for the collarless jackets and pointy-toed shoes.

FREDA PAYNE: In Motion (Buddah)
One mention of Freda Payne, and I was back in a Prince of Wales check with a matching silk hanky''. . . *Since you been gone/ooh ooh ooh/all that is left is a band of gold. . .* ''Imagine the shock when what I hear is a Shalamar xerox (written and produced by the Sylers brothers) politely, predictably and plasticly on its way to the charts.

Mind you, I s'pose anybody who's spent the last few years hosting chat shows has got to be a bit desperate.

ELKIE BROOKS: Will You Write Me A Song (A&M)
I've always had a good deal of time for Elkie Brooks, but moved in circles where I could never admit it! As usual, her timing is impeccable — album, single and TV ad campaign four weeks before Christmas. It'll solve a few present problems, and might cause a few surprises if the giver plays it first. I could never understand why people who like Roberta Flack dismiss Elkie Brooks.

MORRISSEY MULLEN: Blade Runner (Beggars Banquet)
STACY LATTISLAW: Attack Of The Name Game (Atlantic)
WILLIE HUTCH: In And Out (Motown)
Three strong challengers for the Shalamar Teeny Beat Championship Of The World, already proved in the discos and revving up for wider acclaim. Each one survives on the simplest of rhythm patterns, and each one is basically the same even if they do try to distinguish themselves with a gimmick apiece.

MM's is a 'you've seen the film, now buy the record' skank with a sax on top; Shirley Temple Of Soul Lattislaw tries it on with a kindergarten rap; and Hutch lays on the keyboards in the hope of clutching at speeding coat-tails. All of them (or none of them) could get there, it's more a matter of luck than judgement with songs like this. However, the 12" cut of 'In And Out' has the superb 'Brothers Gonna Work It Out' from the soundtrack of *The Mack* on its B-side. Surely a sneaky advantage.

GREY-GREEN POWER

DIONNE WARWICK: All The Love In The World (Arista)
CHAKA KHAN: Got To Be There (Warner Bros)
LUTHER VANDROSS: Bad Body Having A Party (Epic)
THE POINTER SISTERS: He's So Shy (Plante)
As if there's suddenly been a revolution by grown up record buyers, these adult-oriented singers are having the times of their lives. The charts are filling up with them, and those parties where they leave all the furniture in the room must be starting to sway.

It's basically soul — or as those octogenarians put it, R&B — tinged with such rural influences as blues, country or gospel, and in spite of sales figures it doesn't always work.

Dionne Warwick's is the next single from this appalling

SINGLE OF THE WEEK

THE FUN BOY THREE: The More I See (The Less I Believe) (Chrysalis)

Nothing really fun about this one. It's an FTB composition that takes them right back into the Ghost Town. Was the drivel that led up to this all part of the plan, or is it just a cheap day excursion?

Hall's wild-eyed vocals carry an observation of the sometimes taboo subject of Belfast, but the wording is such that until he mentions names, quite near the end, he could be talking about London or Liverpool next week. All the while that reggaeish Midlands horn riff — *bu bu-bu-bub bu-bu baah* — builds up from merely menacing to an Armageddon of sound in the background.

When the true subject matter is revealed it comes as a bit of a relief; after all, Belfast is across the water and as Hall points out *"it's not my concern"*. But any cosiness is shattered as the backup singers remind us *"Belfast's only half an hour away/Close your eyes but it won't go away."* The Fun Boys end up desperately asking if anyone knows any jokes? But at the time you can't actually think of any.

involvement with The BeeGees, that is marginally duller than her current chart-topper. Chaka's voice is much too big for this drippy little song and as a result is totally wasted. Fat boy Vandross (it's pronounced 'droe') is the current golden boy across the Atlantic, God knows why, and this paarty, paaarty gospel thing is his best yet but still only ordinary. The Pointers shouldn't really be here at all with this knackered old reissue, but anyone who cancels a UK tour as a mark of respect for Princess Grace of Monaco deserves a mention. That's right, they had to give both punters their money back!

COMIC CUTZ

KEVIN COYNE: So Strange (Cherry Red)
THE FIRM: Cash In Hand (Stiff)
JOHN OTWAY AND WILD WILLY BARRETT: Headbutts (Empire)
Dedicated to festive drunks everywhere, are these three sillybillies. Leading impressionist Coyne had second thoughts about the humour content of his Bob 'Laughing Boy' Dylan take-off, so he backed it up with a truly side-splitting George Formby. How about the Chinese window cleaner next time Kev? Do-it-yourself spivs The Firm have come up with a soppy little ditty about motors, old bill, geezers, 'ackney and readies. Knowarrahmean John? It'll go down a treat with the light'n'bitter brigade and insurance clerks whose Mums stopped them being wide boys.

Alan Bleasdale's effect on society as we know it is never ending, and eccentric duo Otway and Barrett wanted to call this one 'A Song For Yosser Hughes', but had trouble with the spelling. Three versions of the same tune contain about as many funny lines.

TODD RUNDGREN: Time Heals (Bearsville)
Todd gives it all he's got in a noisy production about broken hearts'n'stuff, in an attempt to repeat the success of 'I Saw The Light' — which, coincidentally, is on the other side. Two extra tracks show the quieter side of Rundgren, but the desired effect is all a bit 'Piper At The Gates Of Dawn' or 'At Their Satanic Majesties' for me. Still, four tracks on a picture disc — at least the lad's got some Christmas spirit.

PETER GABRIEL: I Have The Touch (Charisma)
So rock boffin Pete Gabriel managed to listen to a bit of music while hiding from the bank manager at WOMAD. Sparse yet sufficiently varied synthi-pop, showing some worldwise touches, but unfortunately still synthi-pop.

SEASONAL GREETINGS

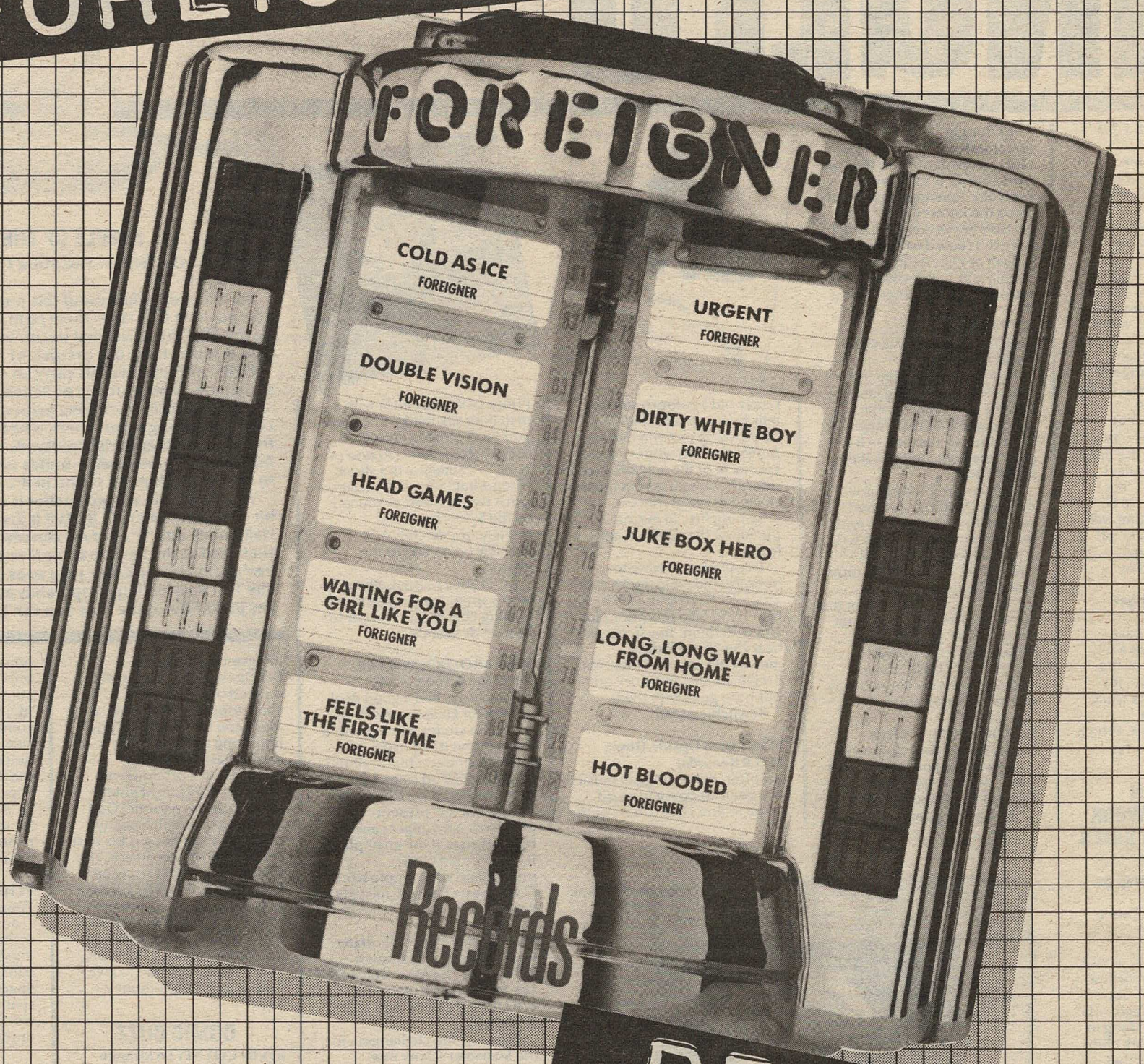
THE FLASH CATS: Christmas Wish (Lark)
KILLIGREW: Christmas Calypso (Mont Music)
SHAKIN' STEVENS: Blue Christmas (Epic)
HANK WANGFORD: Rootin' Tootin' Santa Claus (Cow Pie)
The Flash Cats' sub-Showaddywaddy nonsense sounds like it was recorded in the 15 minutes either just before or just after 17 pints of Fosters! Killigrew are a school choir with a song that sounds like a junior pop club competition winner. Even though kids at Christmas are always a force to be reckoned with, this one's a bit optimistic. Nothing shaky about the logic behind Stevens cutting an Elvis classic in December, and it could be this year's winner. Its only serious rival so far, is this Wangford shenanigans that is a bit too irreverent — *"git along little reindeer"* backed up by a real hoot about Mama going away (even the tree looked lonely) and returning during Christmas dinner!

Pity, but the British public takes its festivities seriously.

PLAYLIST

Ghost Riders In The Sky	Steve Travis
Masterpiece	The Temptations
Max Axe	Roger Troutman
Computer Games (entire LP)	George Clinton
Silly Games	Janet Kay
Risin' To The Top	Keni Burke
My Kind of Girl	The Dramatics
Munchies for Your Love	Bootsy
Rock The House	Pressure Drop
Standin' On The Top	Rick James
Gina Gina	Kid Creole

FOREIGNER.



RECORDS.

ONLY 4.49 ALBUM OR CASSETTE.

SAME MUSIC SAME PRICE.

HMV CASSETTE CAMPAIGN.

THE GREAT CASSETTE RIP-OFF COMES TO AN END.

In the past, cassette buyers had little choice but to pay more than record buyers.

No longer, however.

At HMV, virtually every cassette is the same low price as its record version.

And, as you know, few other shops can match our low record prices.

the HMV shop

More records. More tapes. More discounts.

All offers subject to availability.

363 OXFORD ST. (NEXT TO BOND ST. TUBE) TEL: 629 1240. BEDFORD: SILVER ST. TEL: 211354. **BIRMINGHAM:** NEW ST. TEL: 643 7029. **BOLTON:** EXCHANGE ST. TEL: 394934. **BRADFORD:** CHEAPSIDE TEL: 72882. **BRIGHTON:** CHURCHILL SQUARE TEL: 29060. **BRISTOL:** BROADMEAD TEL: 297467. **COVENTRY:** HERTFORD ST. TEL: 21001. **DERBY:** ST. PETERS ST. TEL: 364700. **EDINBURGH:** ST. JAMES CENTRE TEL: 556 1236. **ENFIELD:** CHURCH ST. TEL: 363 0184. **EXETER:** GUILDHALL SHOPPING CENTRE TEL: 35804. **GLASGOW:** UNION ST. TEL: 221 1850. **GLOUCESTER:** KINGS WALK TEL: 32231. **HULL:** WHITEFRIARGATE TEL: 226160. **LEEDS:** TRINITY ST. TEL: 435598. **LEICESTER:** HAYMARKET CENTRE TEL: 537232. **LEWISHAM:** RIVERDALE TEL: 852 3449. **LIVERPOOL:** LORD ST. TEL: 708 8855. **LUTON:** ARNDALE CENTRE TEL: 35290. **MANCHESTER:** MARKET ST. TEL: 834 9920. **NEWCASTLE:** NORTHUMBERLAND ST. TEL: 327470. **NORWICH:** (IN TOP SHOP) HAYMARKET TEL: 25490. **NOTTINGHAM:** BROADMARSH CENTRE TEL: 52841. **NOTTING HILL GATE:** NOTTING HILL GATE TEL: 229 1476. **OLDHAM:** TOWN SQUARE SHOPPING CENTRE TEL: 6337332. **PLYMOUTH:** NEW GEORGE ST. TEL: 20067. **PORTSMOUTH:** COMMERCIAL RD. TEL: 29678. **SHEFFIELD:** PINSTONE ST. TEL: 751445. **SOUTHAMPTON:** HANOVER BUILDINGS TEL: 32654. **STRATFORD:** BROADWAY TEL: 555 0312. **STOCKTON:** HIGH ST. TEL: 66174. **SUNDERLAND:** HIGH STREET WEST TEL: 41267. **SUTTON:** HIGH ST. TEL: 6420084. **SWANSEA:** THE QUADRANT CENTRE TEL: 462094. **WOLVERHAMPTON:** THE GALLERY, MANDER SQUARE TEL: 29978.

PORTRAIT OF THE ARTIST AS A YOUNG GOD

Don't Look Back

Directed by Don Pennebaker

Starring Bob Dylan

IN THE annals of Complete and Utter Cool, the Bob Dylan of 1965-7 has few, if any, equals. Black-clad and taciturn, barbed and dangerous, the possessor of the most famous profile in rock'n'roll history — one so well-known CBS could hang an entire marketing campaign around his silhouette — he stalked the subconscious of an entire generation, articulating with extreme verbal violence their hopes, fears and self-delusions.

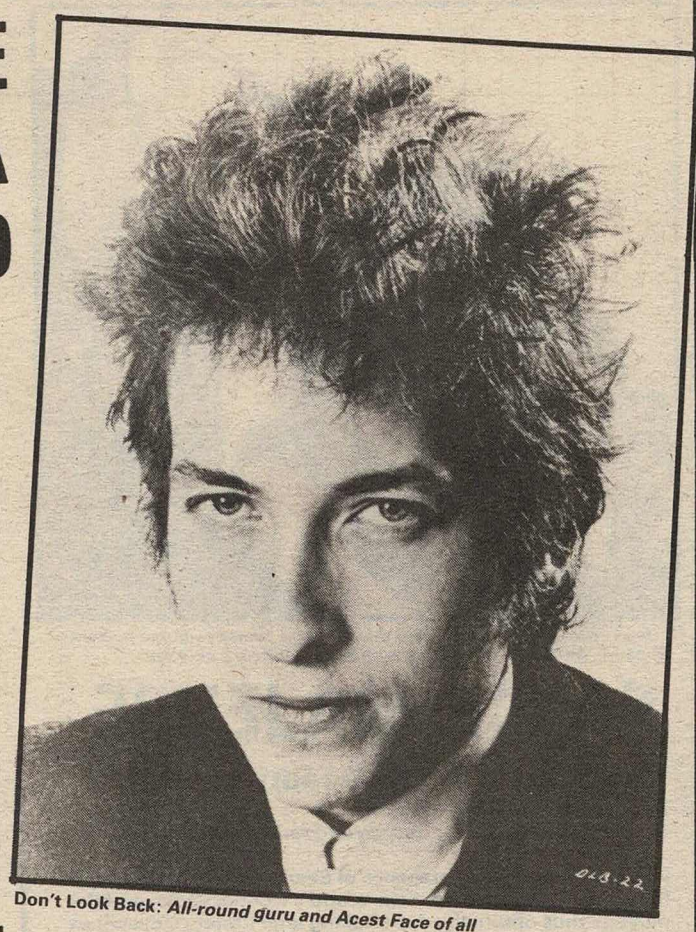
Don Pennebaker's *cinema-verite* account of Dylan's British tour of 1965 (a year before the legendary "Judas!" tour) opens with the clip which changed my life when it appeared on *Top Of The Pops:* a sullen, awkward Dylan standing in an alleyway holding a bunch of cards on which are written relevant phrases from 'Subterranean Homesick Blues', discarding them in turn as the words and music rattled past, then sauntering off to fade. A perfect, stunning marriage of the poetry of pop song and the poetry of physical form. I've not looked back since then.

Mercifully resuscitated as a new print, *Don't Look Back* has the grainy tone of history — due largely to being shot on eight millimetre — commensurate with its content which could be summarised in a nutshell as the pivotal period where Bob Dylan, contemporary folkie, becomes Bob Dylan, all-purpose guru and poet laureate to a generation.

It's packed with choice, revealing moments: Tito Burns and Albert Grossman negotiating TV sales like caricature Jewish businessmen; Dylan tangling with the press (his verbal blowtorching of the hack from *Time* is one of the most painfully embarrassing moments any rock journalist can sit through, even this far distant); Donovan singing 'To Sing For You' to Dylan in a crowded hotel room, and getting 'It's All Over Now, Baby Blue' in return (see the Leitch squirm at the lines *"the vagabond who's rapping at your door/is standing in the clothes that you once wore"!);* Dylan getting stroppy with a drunken hanger-on; Dylan getting stroppy with a truculent, self-obsessed student; Alan Price getting pissed as a rat and opening a bottle of Newcastle Brown on a piano; and so on, and so on. Concert footage is sensibly kept to a minimum, in favour of pure documentary.

Unlike the vast majority of rock films, *Don't Look Back* has neither dated nor come to rely purely on nostalgia for its appeal; what's available here is a telescoped account of the making of a myth, and the pressures which made necessary that metamorphosis. Take this and Scorsese's *The Last Waltz* as bookends for an era.

Andy Gill



Don't Look Back: ***All-round guru and Acest Face of all***

The problem with Nick May's *Ten Years In An Open Necked Shirt* is one of identity. Is it a suitably chaotic, snapshot biography of John Cooper Clarke, dissection of his poetic impulse, rough-hewn montage of the ill-fitting rock poetry club (LKJ, SWells and Attila all have their say too), or crude attempt at relating the lot to crippled, depressed Britain glimpsed from trains and motorway stops? It's an entertaining enough hour of Clarke's lugubrious surrealism with plenty of concert footage and a couple of weary interviews but the nagging feeling is that May had no real idea of what to do with his subject. The one dramatisation of Clarke's work is disastrously misguided, but no doubt its C4 screening will put it in a better light.

Richard Cook

LOOK BACK IN BOREDOM

Ciao! Manhattan

Directed by John Palmer and David Weisman

Starring Edie Sedgwick, Jane Holzer, Brigid Berlin, Paul America and Viva (Palace)

CIAO! MANHATTAN might just be the film to stop any nascent revival of the '60s speed-and-style revival dead in its, er, tracks — but there is more to it than that. An architected record of the decline of American socialite/Warhol sidekick Edie Sedgwick, it was begun in 1965 in New York on black and white footage then abandoned when its somewhat loony production team became more interested in exploring astrological solutions to prominent assassinations.

Ciao! was not completed until the summer of '70 when, for contrast, it was shot in "garish, plastic, cartoonish" colour with the full hippy trappings of its geography, and era. Excited by the return to celluloid promised by her portrayal of faded starlet 'Susan', Edie had her breasts grotesquely pumped as full of silicone as she was of Seconal — and they're flashed at every available opportunity: a memory of Edie's memories of Warhol's Method.

Ciao! Manhattan: ***Edie, The Little Matchstick Girl. (Are we Twigging something here?)***

It goes without saying that the film is heartlessly voyeuristic, but it also offers an unbeatable object lesson in the tedium and endless layers of deceit drug casualties (famous or not) impose on those who cross their path. As she self-pityingly pours out a version of her rise and pre-destined fall (Edie's family were as nutty as her and kept her walled up in an asylum from age 17 to age 20), the viewer loses all sympathy for this poor little rich girl. Edie was not bright, never right for Daddy, and entirely self-obsessed.

But it's a virtually un-missable artefact: the contrast between the briefly glimpsed, incandescent Edie of Factory daze and the drooling wreck who still *enjoys* exploiting her body and burnt-out psyche is more than something to just remark.

Ciao! Manhattan shows how Warhol's own, equally voyeuristic cinema was hardly as off-the-cuff and casual in its recording of an era as is usually assumed. There was an artistic intelligence at work behind *Afternoon, (Edie's excised bit of Chelsea Girls, Kitchen, Vinyl, Beauty Part II* and *Poor Little Rich Girl* — the Andy vehicles in which Sedgwick super-starred. In *Ciao!,* there's only film running in the camera, time running out for the chimera who was 'Edie'.

Cynthia Rose

"The Citizen Kane of the Drug Generation" Village Voice

EDIE IN Ciao! MANHATTAN THE MOVIE THE WRECK OF A WARHOL SUPERSTAR

EXCLUSIVE RUN AT THE SCALA CINEMA FROM DECEMBER 3
275 PENTONVILLE ROAD N1 • 278 0051/8052

A PALACE PICTURES RELEASE

THE MODS AND McVICAR MARCH TOGETHER

QUADROPHENIA A WAY OF LIFE 18 (X)

McVICAR 18 (X)

THE WHO FILMS Present A CURBISHLEY BAIRD PRODUCTION
QUADROPHENIA
Musical Direction: ROGER DALTREY · JOHN ENTWISTLE · PETE TOWNSHEND
Screenplay by DAVE HUMPHRIES · MARTIN STELLMAN · FRANK RODDAM
Produced by ROY BAIRD & BILL CURBISHLEY
Directed by FRANK RODDAM · A POLYTEL FILM

THE WHO FILMS LTD present
ROGER DALTREY
in A CURBISHLEY-BAIRD PRODUCTION
McVICAR
also starring
ADAM FAITH
Produced by ROY BAIRD · BILL CURBISHLEY · ROGER DALTREY
Directed by TOM CLEGG · A POLYTEL FILM

IN THE WEST END NOW AND ALL OVER LONDON FROM SUNDAY
(CINEMA DETAILS CORRECT AT TIME OF GOING TO PRESS. CHECK PRESS FOR DETAILS)

Scala CLUB CINEMA
KINGS CROSS 278 8052/0051

Opening December 3 for an Exclusive London Run:
EDIE SEDGWICK 'THE ANDY WARHOL SUPERSTAR'
IN CIAO! MANHATTAN
3.20 (not Sat & Sun) 6.20 9.15
+
Andy Warhol's
KITCHEN (new print)
Starring EDIE SEDGWICK
5.00 8.00
Sat 4th & Sun 5th Matinee
PANIC IN NEEDLE PARK
12.45
+ CHRISTIANE F
2.45
Fri 3rd
ALL NIGHT:
DIVINE LIVE ON STAGE
Lots of Great Films, including the British Premier of
TEST TUBE BABIES
plus DIVINE VIDEOS
in the Bar Area. Tickets £5.00 available in advance
Sat 4th all night JOHN WATERS
Please call cinema for further details

"Hey — if you twist the end like this, all these pretty coloured patterns appear!" Katharine Ross plays with Sean Connery's new toy.

FARCE MAJEURE

The Man With The Deadly Lens

Directed by Richard Brooks
Starring Sean Connery, George Grizzard and Henry Silva

DESPITE THE sterling presence of Sean Connery (as Patrick Hale, roving reporter from the world's trouble spots) and the mileage thus obtainable from taking affectionate sideswipes at the Bond movies, *The Man With The Deadly Lens* comes across as a fairly big-budget affair that never looks as though it's been given the slightest chance to appear anything but cheap.

An attempt to bring the conspiracy theories of such as Pynchon to humorous — and occasionally hilarious — life on the big screen, *Deadly Lens* spins a very tangled web of corruption, terrorism and media manipulation indeed, though it's questionable whether it's ultimately worth unravelling at all.

The main problem is that director Brooks doesn't seem to know whether he wants to make a Point (or Points) or make a slapstick; the film functions perfectly well as a sarky variant of the latter, but there are moments when the intrusion of an upright Social Conscience just seems awkward — like when Hale harangues his boss with a summary of the role of TV in modern society, breaking at one point into a few sardonic bars of 'That's Entertainment!' just to ram the point home. Sure, make 'em laugh, make 'em cry, but for God's sake don't make a point where a point's not really necessary.

Like other modern slapsticks — *It's A Mad, Mad, Mad World* springs most immediately to mind — the humour is derived not so much from character development (more than a stereotype, everyone in this movie is an archetype: there's the archetypal mad General from the Pentagon, the archetypal devious CIA head and operatives, the archetypal double-taking White House aides, the archetypal loony suicidal terrorists, the archetypal sinister, self-seeking arms dealer . . . the list is endless) but from the interplay of these ciphers in a swamp of cynical farce.

Nonetheless, there are a few good supporting performances, notably George Grizzard as the health-fanatic President of the USA, and Henry Silva, summoning up every ounce of inscrutable Arabian menace as the terrorist leader Rafeeq.

Otherwise, it's pretty mechanical stuff, unredeemed by all but the most functional camerawork and direction. Still, worth catching when it comes up on TV in a few years' time.

Andy Gill

The Hounds Of Notre Dame

REELING IN THE YEAR

An exhausted RICHARD COOK completes his round-up of the London Film Festival

IT'S A real delight to be able to welcome a film like **Stepping Out,** one of the most winning items on show in the second half of this year's Festival. Bergman aside, the Scandinavian cinema is an almost completely unknown quantity over here, but this movie from the Danish director Esben Hoilund Carlsen (his third) is so captivating it makes you wonder what's going on in their studios.

It takes the familiar subject of love-making between married couples and divorcees in their 30s and by degrees unfolds a pacific wisdom by treating its characters with humorous deftness and sobriety. Nobody is ridiculed; no weaknesses are covered over. The central couple are Jens and Keren, both ostensibly with other partners and both possessed of children who suggest that wisecracking kids aren't the exclusive property of Steven Spielberg. Their slow steps towards intimacy are traced through the encounters of an intertwined circle of friends, and Carlsen makes every participant interesting.

Photographed with great skill, performed with unassuming charm, this fine picture demonstrates exactly what the Festival should be about: chancing on an undiscovered area of film-making and finding it a great reward.

A similar theme was tackled in **Lonely Hearts,** an Australian film from director Paul Cox; but there the portrayal of a middle-ageing couple stumbling awkwardly and almost disastrously into an engagement grew sickly with sentimentality. A few wry insights into the birth pains of affection seemed to dissolve in the suspiciously tearful finale.

They All Laughed

But back to those 'other' film cultures. The Indian film scarcely qualifies as a real outsider in a world field although there's still something alien about its reconciliation of huge melodrama and small, oblique gestures. Shyam Benegal's **Ascending Scale** met its enormous ambitions — a kind of localised history of the terrible abuses over land rights in the country, shown through the plight of a single sharecropper who eventually brings about a stained salvation — with a similarly grand opus, a two-and-a-half hour relation of its story.

The injustice and retribution served on Hari and his family has an almost Dostoevskian ring to it. Om Puri gives his all in a deeply affecting central portrayal, and pictorially the film is most perversely glorious. If the main discourse appears too simply stated, its cinematic power is unimpeachable.

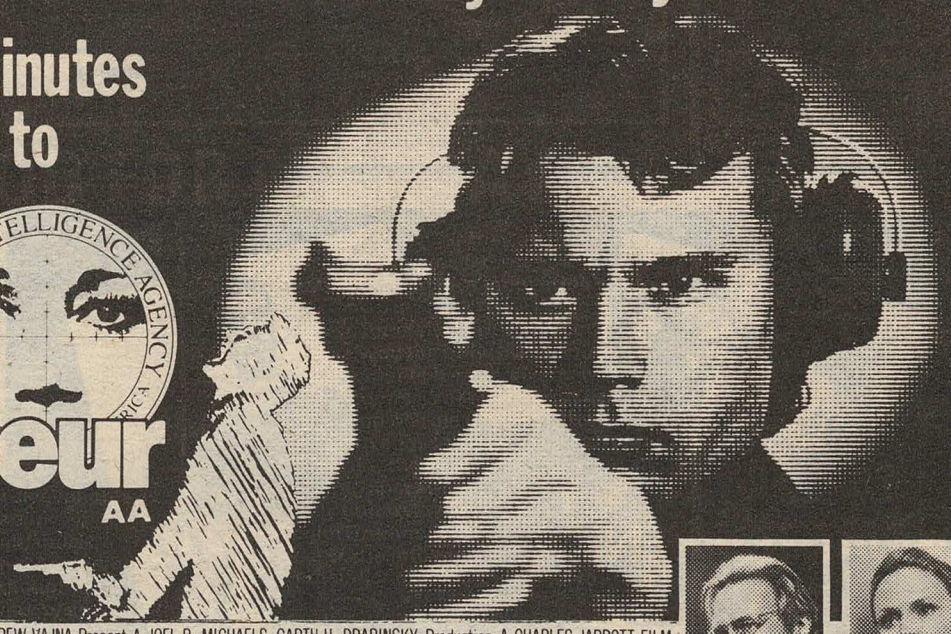
The polemic of **A Question Of Silence,** from the Dutch director Marleen Norris, has a more familiar slant — if one pursued to disturbing lengths. A (woman) psychologist is asked to determine the sanity or otherwise of four women accused of murdering a shopkeeper for apparently no motive. None of them had met prior to the deed: they seemed to simply want to take an unpremeditated and unaccountable revenge on one 'innocent' man.

Note the gender. There's a fair amount to admire in this provocative piece of feminism, not least in some excellent playing from each of the women and the shrewd cross-cutting of flashback and narrative to establish a palpably tense state of disquiet over the affair. But somehow it spindles up in the last reel, when the flatness of the few men in the cast seems flippant and the concluding ridicule of masculinity is pretty well ladled on. I speak without bias when I say that it needs a firmer grip — a promising debut, nevertheless.

A personal disappointment was the poor showing of the Russian films. Neither Otar Yosiliani's **Pastorale,** a dull and clumsy patchwork of rural imagery and rustic ill manners, nor Yuli Raizman's **Private Life** seemed very inspired. Raizman's film did at

The first 11 minutes will absolutely shock you.

The last 11 minutes will rivet you to your seat.



The Amateur

AA

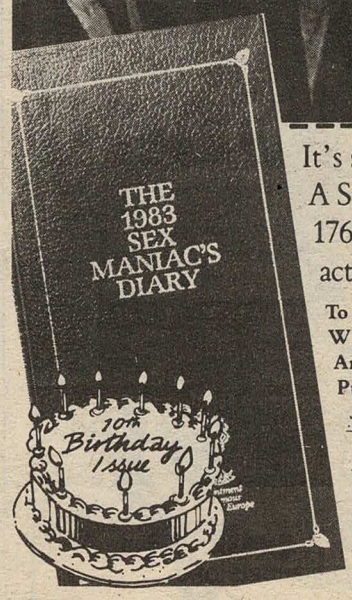
MARIO KASSAR and ANDREW VAJNA Present A JOEL B. MICHAELS, GARTH H. DRABINSKY Production A CHARLES JARROTT FILM
JOHN SAVAGE
CHRISTOPHER PLUMMER
MARTHE KELLER
"THE AMATEUR" ARTHUR HILL NICHOLAS CAMPBELL GEORGE COE JOHN MARLEY and ED LAUTER Director of Photography JOHN COQUILLON, B.S.C. Production Designed by TREVOR WILLIAMS
Screenplay by ROBERT LITTELL and DIANA MADDOX Based on the Novel "The Amateur" by ROBERT LITTELL Executive Producers MARIO KASSAR and ANDREW VAJNA
Produced by JOEL B. MICHAELS and GARTH H. DRABINSKY Directed by CHARLES JARROTT Music by KEN WANNBERG
© 1982 TWENTIETH CENTURY-FOX

NOW SHOWING

CLASSIC HAYMARKET | STUDIO OXFORD CIRCUS | CLASSIC CHELSEA | ODEON KENSINGTON | ODEON SWISS COTTAGE | ODEON WESTBOURNE GROVE | ODEON SOUTHEND CHECK PRESS FOR DETAILS

ALL OVER LONDON from SUNDAY DECEMBER 5th

Can you satisfy 5 women this Christmas?



It's so easy. Just send them A Sex Maniac's Diary – 176 pages of hyper-sexual activity. Only £3.50 (inc. p&p)

To Lydcare Ltd. 2 Godstone Rd., Whyteleafe, Surrey.
An associate of Gold Star Publications Ltd.

Name _____

Address _____

ME2

Please send me ☐ *copies*

I enclose £ ____ *I am over 18 years old* ____

least cast a mildly interesting light on the Muscovite middle classes in a study of a middle-aged executive suddenly facing up to retirement. One telling image sticks — the phlegmatic Abrissakov is persuaded to try a cucumber in a local market, chews grumpily for a moment then shakes his head and moves on.

SOME MIGHT complain that to judge many of these admittedly modest films next to a big Hollywood powerplay like Peter Bogdanovich's **They All Laughed** is unfair — but Bogdanovich has, after all, been seriously out of form for years. Though other voices are already slapping him down for indulgence and waste (again) I must demur: only the most curmudgeonly spirit would snipe at *They All Laughed*. It is a glorious pleasure.

Building from the slight thread of three detective agency footpads — urbane Ben Gazzara and far crazier John Ritter and Blaine Novak — tailing two gorgeous women who you just know they're going to get mixed up with, it grows into a cross-town (NY, of course) panorama of sudden amorous meetings on dazzling streets, where everybody has a smart word for everybody else and oddball situations seldom raise an eyebrow. A cast full of starbright characters is superbly headed by Gazzara and (Bogdanovich's real coup) a still radiant Audrey Hepburn; and it's pleasing to see a New York picture that isn't festering on its mean streets. Bogdanovich's direction has a springheeled exuberance that can't miss. And the music? Well, any soundtrack that has Ben Webster playing 'My One And Only Love' is all right with me.

An American fantasy of a different kind was shown up in Robert Mugge's **Black Wax** — at least, that's how Gil Scott-Heron sees it, the myth of beneficial authoritarianism. Mugge (who made last year's entry *Sun Ra: A Joyful Noise*) was content to let this picture of Scott-Heron move to the beat of its subject, making no attempt at biography and backstage metamorphisis. Concert renditions of 'B-Movie' and 'Johannesburg' were intercut with a guided tour of what he describes as "the real Washington" and a knowing dissection of one American system.

Scott-Heron's fluent style eventually turned the narrative into one continuous rap, and as the acid verbals spend forth a certain feel of the Black American experience broke through. I'm left wondering by this visually unremarkable film if his good humour is enough, no matter how sardonic. One tended to doze on the shadow of heavier manners behind the rap.

The Swiss director Sebastien Schroeder chose to present a sociological point far more obliquely in **O For Oblomov**. A slothful 'intellectual' invites a film team to make a picture about him in his chaotic apartment, mischieviously timing the occasion to coincide with a live TV broadcast at the same location. The resulting confusion seems like a recipe for farce but Schroeder (who appears as the film-maker) has his doltish aesthete take on a tragi-comic appearance as he flicks between videos of his estranged family, student rioters and a pathetic tramp on the streets. Guilt and resigned helplessness twist the two sides of the mask.

CONTINUED PAGE 57

Stepping Out

IN THE CAN

On the circuit or on the skids? Richard Cook delivers the verdicts.

Body Heat (Lawrence Kasdan). *Film Chaud* displaces *film noir* in this steaming immorality tale of dupe attorney William Hurt, teased into murder by lascivious minx Kathleen Turner. Spheres of doubt and betrayal revolve through a cosmos where angels fear to tread — I've always wanted to say that. Anyway, splendidly assured direction by Kasdan informs a movie with the look of a modern classic. X certificate.

Dead Men Don't Wear Plaid

Dead Men Don't Wear Plaid (Carl Reiner). Can't I even make a soup out of her underwear? The most quotable film of the year might disappear without trace unless you all go to your local box offices *now*, so don't miss seeing clever dick Steve Martin dice with everyone you've ever seen in every '40s picture and still squeeze out more laffs per second than any gumshoe has a right to. Like *The Jerk*, destined for cult status.

Carbon Copy (Michael Schultz). Despite a script from veteran Stanley Shapiro that has a potent satirical ring to it, this vehicle for George Segal — as an exec surprised by the appearance of a black son and then by the collapse of his soft lifestyle — is so erratic and full of careless ugliness that a kind of unfunny, irresponsible morality kills it stone dead. You can do better (see above).

Angel (Neil Jordan). Just a reminder that this marvellous movie is still going strong, if by some oversight you still haven't seen it. Music, Ireland, violence, vengeance and images of supernatural intensity fuse in a picture that will leave you gasping. Magnificent (and you can quote me).

Richard Cook

ON THE BOX

Andy Gill gets goggle-eyed at the greatest week for movies on TV since the week Diva *and* Taxi Driver *were shown.*

Thursday December 2
The Cars That Ate Paris (Peter Weir 1943). Not *gay Paree*, but a rather scuzzy, nearly dead community in the Australian outback, whose inhabitants exist on a diet of recycled automotive parts and drivers' bodies. Not to be missed — and not to be confused with *The Paris That Ate Cars*, a cheapo TV 'tec spinoff in which a rotund black detective of the humane persuasion augments his salary by moonlighting as a performance artist. **(C4)**

Friday December 3
The Russians Are Coming, The Russians Are Coming (Norman Jewison 1966). Comedy about a Russian sub which runs aground off the New England coast and causes panic amongst the members of an isolated island community. Seemed blackly hilarious at the height of the Cold War, when it was made, but may have dried up with age (nothing is quite as out of date as the very recently out of date, remember). Cast includes Alan Arkin, Carl Reiner and Jonathan Winters, so there should be a yok or two in there somewhere. Keep your ears peeled. **(BBC1)**

Saturday December 4
War And Peace (King Vidor 1956). Not in the same league as the 1968 6¼ hour Russian version by Sergei Bondarchuk, this earlier effort by ('Nat') King Vidor stars Henry Fonda, Audrey Hepburn, Anita Ekberg, Mel Ferrer and John Mills, and lasts for 3½ hours. The Italian army was used to play the French in the Retreat From Mowcow scenes. Typecasting again? **(BBC2)**

Scoundrel (Raymond Danon 1972). Jean-Paul Belmondo as a gangster in Marseilles. A right load of Borsalino. **(LWT)**

Les Miserables (Richard Boleslawski 1935). The best of the many screen adaptations of Victor Hugo's novel, this Zanuck production stars Fredric March as ex-convict/mayor Valjean and Charles Laughton (again) as ruthless police chief Javert. Cinematographer Gregg Toland was nominated for the Oscar he should have got six years later for *Citizen Kane*. **(C4)**

The Lavender Hill Mob (Charles Crichton 1951). Film of the week! The most famous Ealing comedy of all — bar, perhaps, *Kind Hearts And Coronets* — stars the ubiquitous Alec Guinness as a mild-mannered bank clerk who devises an audacious and apparently foolproof plan for an armoured-car heist, and includes Sid James, Stanley Holloway and Alfie Bass as the gang who aft agley. Would make a great video double-bill with Alexander Mackendrick's *The Ladykiller* — not, of course, that I'm suggesting you should tape movies from the TV. Good heavens no. **(BBC2)**

Agatha

Night Paths (Krzysztof Zanussi 19??). Poland's famous film-making washing machine presents a tale set in German-occupied Poland (as opposed to Russian-occupied Poland) in which a German soldier falls in love with the "hostess" of the estate in which he's billeted. Don't know anything about this one, but the Beeb's synopsis doesn't exactly make it sound like one of the week's highlights, does it? **(BBC2)**

I Wake Up Screaming (H Bruce Humberstone 1942). Murder, mystery, corruption and a psychopathic private dick (played by the oddly-named Laird Cregar) — in other words, the usual stuff — in this choice *film noir* outing by the oddly-named H Bruce Humberstone. As female lead, the oddly-named Betty Grable is able, and as prime suspect, the perfectly normally-named Victor Mature is . . . er . . . mature. **(C4)**

Sunday December 5
Agatha (Michael Apted 1978). Fictional "solution" to Agatha Christie's mysterious eleven-day disappearance in 1926, starring Vanessa Redgrave as the eponymous crime writer and Dustin ('Little Little Man') Hoffman as the American reporter who tracks her down. Not exactly packed with thrills and spills. **(BBC1)**

The Boat Is Full (Markhus Imhoof 1981). Runner-up to *Mephisto* (on Channel 4 next Thursday, incidentally) for last year's Best Foreign Film Oscar, this West German/Swiss/Austrian production is set in wartime Switzerland, where would-be refugees from Nazi Germany had to fulfil stringent criteria before they were allowed in. The film deals not so much with the abuse of power as with the rigid, blinkered application of these rules, as a small-minded policeman goes to great lengths to send a Jewish family back to certain death. Looks interesting. **(C4)**

The Crowd (King Vidor 1927). First of a series of Thames Silents, this expressionistic look at the apparently humdrum life of a hard-up couple in New York is one of the greatest silent films ever made, here shown as it should be — not with solo honky-tonk piano, but full orchestral accompaniment. Vital stuff. Now, how's about *Napoleon*, you guys? **(C4)**

Dead End (William Wyler 1937). Classic gangster movie starring Bogart as Baby Face Martin, the vicious killer who returns to the slum street of his youth and recuits a gang of kids to help him in a kidnap plot. That man Toland behind the camera again. **(C4)**

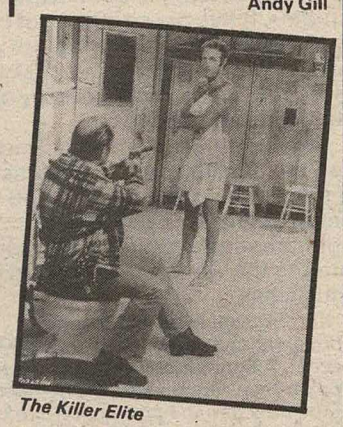
The Killer Elite (Sam Peckinpah 1975). James Caan and Robert Duvall in a typically violent, heavy-on-the-ketchup Peckinpah tale of complicated double-dealings involving the CIA and several sets of gangsters, replete with hi-tech weapons and a side order of martial arts. Great stuff. Readers desirous of a more detailed analysis can search out Monty Smith's thesis on this and *The Gateway* in an ancient issue of *Street Life*. Go on, embarrass him! Preceded by Gavin Millar's documentary on Jacques Tati, Monty's favourite comedian. **(BBC2)**

Monday December 6
The Song Of The Shirt (Jonathan Curling & Sue Clayton 19??). Historical collage about the plight of 19th century garment workers. Honest injun. To be followed by *The Book Of The Trousers* and *The Film Of The Tie*. **(C4 — where else?)**

Tuesday December 7
A Night Full Of Rain (Lina Wertmuller 1978). The full title of this incredibly tedious Marxist-feminist tract starring Giancarlo Giannini and Candice Bergen as mis-matched spouses is *The End Of The World In Our Usual Bed In A Night Full Of Rain*. Roughly summarised, the ideological message of Wertmuller's film would appear to be: horrible chauvinist men, wonderful liberated women. She should get together with the equally complex Agnes Varda sometime and make a film called *One Bores, The Other Does Too*. For those fascinated by *The Song Of The Shirt*. **(C4 again)**

Wednesday December 8
The Disappearance Of Harry (Joseph Despins 1982). Modern "paranoid thriller" featuring yet another female textile worker, this one trying to unravel the mystery of her husband's sudden, inexplicable disappearance. Gradually, she comes to suspect some link between his disappearance and a cadre of latter-day Luddites at loose in Nottingham. This one comes hot from the London Film Festival, after great acclaim at the earlier Edinburgh Film Festival. Try and catch it. **(C4)**

Andy Gill



The Killer Elite

Major Midlands Sale of Musical Instruments

Ex Woodroffes stock

AUCTION

Guitars

Hundreds of Guitars including a few by Gibson, Fender and Kramer.
6 and 12 String acoustic guitars by Washburn, Oakland and Yamato.

Drums, Cymbals, Keyboards, Amps + thousands of other items and accessories.

Sale Commences 10 am prompt on Friday and Saturday 10th and 11th December at Digbeth Civic Hall, Concert Hall, Digbeth, Birmingham B5 6DY.
Viewing only on the 8th and 9th December.
Ring the Auctioneers, Alexander Stevens and Company for a free catalogue. **021-643 0674.**

NEXT WEEK IN SILVER SCREEN GANDHI
THE MAN
THE FILM
THE LOINCLOTH

PORTION CONTROL
ALBUM NOW AVAILABLE
I STAGGERED MENTALLY

IN PHAZE records
HARD. RHYTHMIC ELECTRONICS
"a statement of intent"

CAVENDISH
for Home Computers and Video Games

*ALL MODELS ON DEMO *PROFESSIONAL ADVICE + HARD TO BEAT PRICES

SINCLAIR ZX81
Excellent teaching home computer— absolutely ideal for the beginner. This machine comes complete with superb manual which will allow you, in two weeks, to become a competent basic programmer.

Only £43.95

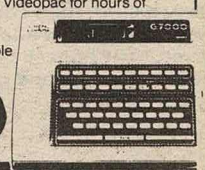
CBM VIC-20
A truly expandable computer system which allows the user as complex or as simple a system as required. A powerful unit but with the optional addition of a disk drive, a printer, a RS232 Interface, memory expansion and so is ideal for the businessman, teacher, professional or hobbyist.

Only £136.95

ATARI 2600
Treat your family to the fabulous Atari Video game this Xmas. Up to four can play and each system comes with console unit, combat game cartridge, two joystick controllers, two paddle controllers and adaptor for AC supply.

Huge range of cartridges available.
Only £89.95

PHILIPS G7000
Extremely popular micro-processor based computer provides entertainment, excitement and education. Connect to your own TV set and insert a Videopac for hours of viewing pleasure.
Wide selection of Videopac's available from stock.



Only £61.95

Cavendish Sales CASSETTE CENTRE
Video Centre, 291 Whitechapel Road, London, E1 (Just 2 minutes from Whitechapel Underground) Tel: 01-247 3453 & 377 9833
Open Mon-Sat 9.15 a.m.–6.00 p.m. Access/American Express/Barclaycard/Diners Card accepted.
ALL OFFERS ARE SUBJECT TO AVAILABILITY AND SUBJECT TO CHANGE WITHOUT NOTICE.

ONLY NEW GOLD DREAMERS MOVE MOUNTAINS

In a year when Simple Minds have won all the glittering prizes, Jim Kerr speaks about the miracle signs of life in the rock'n'roll monster.

JIM KERR'S face reflects the sum of its responses, radiant or devastated, ugly or sublime.

When he's disconcerted it seems caught by a force that drags it down into a crooked dismay. But when it flares up seconds later, the spreading warmth of his smile is like a fleeting hint of divine intervention.

Not that the day seemed to promise any mystery, yet alone a miracle, as the aisles of the train filled with passengers shoving grim-lipped for a seat. Worse waited at Newcastle, where the group were rehearsing for their *Tube* TV appearance, when Simple Minds' zealous manager subjected me to a rapid-fire pep-talk of ingratiating blarney mixed with a peremptory tirade.

His boys, he informed me with perverse pride, far from the shy, serious "wimps" portrayed by an erring music press, are true devotees of the "rock and roll lifestyle", apparently under the impression that this glowing testimonial would influence what I wrote.

It's the *Tube* set itself that epitomises the bleak stripping away of rock's glittering illusion. Like all working studios, it has the sordid air of cheap pretensions exposed, the cloth whipped away from the magician's trick table, all cramped space, tacky scenery and reduced perspectives.

Jim Kerr may joke about Simple Minds as "the thinking man's Motorhead", but it's something of a relief to find that they seem as cheerful, chatty and spontaneous a group as any you'll find among the wandering tribes of nomadic musicians.

Kerr himself is a quiet, fluent conversationalist with a thick, soft Glasgow accent. A natural, easy manner masks an appearance which bears the neglected marks of the holy pariah handed down to him from a long line of rock icons. His frame is slight but square built, locks of blue-black hair fall over a white complexion, and somewhere in his bearing there's the stillness that casts the androgynous sexual spell.

As he talks the moments of ugly uncertainty pass off almost like a spasm, then the spark in his smile invites an instant rapport.

For Simple Minds this has been the year that's seen their first gold album, their first hit single, a growing overseas market and sweet mass acclaim at home. As importantly, '82 marks the time in which their music was purified and hardened into something great and stirring, the realisation of a new gold dream indeed . . .

I DON'T know whether it's nervousness or not, but a lot of the times when I do interviews, it comes across as precious and serious. It's not like that's a front, but there's a few sides . . .

I feel I'm much better at interviews now, but before I was trying to justify and justify and justify. It probably came from being disappointed in some areas, so that was a chance to express something. But with the new record, I don't think we'd have cared if we'd never done another interview in our lives, to be honest. Each year I think we're learning things and getting different values. Things that seemed really, really important, a big deal, suddenly get into perspective.

Was it very important to you before then, justifying yourself?

Well, you know that crazy period at the end of the '70s, it was embarrassing apparently just to be in a band who make records and tour. All sorts of terms came up, from rockist to people forming their own little limited companies. Touring was out and playing was out. There seemed to be so much talk.

We've always wanted to be as modern as tomorrow, but in doing that we're one of the most traditional bands out I think, in as much as we play and make records. That isn't because we don't have the capacity to think about other things, playing in art galleries or milk bars, those phases that other bands went through. With us it's just . . . I don't know . . . something that has very limited planning and a lot of grind.

I was reading through some old reviews before I came, and you were described as "progressive rock", really strange things like that.

Yeah, I remember when I spoke to Morley last year. It was good that, because he caught us at the stage of moving from a small band to artic lorries and T-shirts. Charlie (Burchill) and I were looking at each other and saying, Who are these people? I was afraid then that we weren't doing anything new, we weren't doing anything that bands haven't done for 20 years. It was like I momentarily panicked.

But then we sat back and thought, But we never came in trying to do anything new to start with. We've never, ever tried to do anything purely for the sake of it. We always wanted to make an attractive music, and our background is one from the obvious rock language, anything from Gabriel to the Velvets . . . and pictures. We were always into a lot of images and sticking them together. I think before it was like we were trying too hard to be serious. As if "serious" actually existed. But now we've settled back.

Is that because you're successful now? Has that made the difference? Because it's only recently that you've been *seen* to be successful.

Actually success for us is in making a good record, and this was the first time we could detach ourselves from it, not be listening and thinking, If only we'd got the time or the technique that *he's* got, or whatever. It was a weird kind of confidence, not arrogance. We just knew that it was a bloody good record. Not that this is perfect, it's just that you can play it and detach, whereas before we were fidgety about the whole thing. That's a success for us.

The single dropped this week, so it's not like we're ABC or Duran Duran or the League who can just command. I still think we're outsiders. You could see that this week when secretly inside me I was thinking, I'll have a chance to relax and the pressure's off. All our albums before this sold 30,000, and for this one we got our first gold album. It's just greed and panic to think that we should be up there because we've done this and we've done that.

We're selfish in that we want it all. We want to be top of the charts and we want to be so private. This is the first year that I've lived in a state of co-existence — half in all the absurdities of a successful rock or pop band and the other half is being a person, and that side's so much bigger than all this anyway.

It seems ironic that in one sense you do use all the traditional rock methods, but you personally, from what I've seen of you, don't seem to fit into that sort of mentality.

No. There's something about the security of the sort of break we've had this year. Maybe last year if I'd have thought about it, I'd have thought maybe we'd go overboard like every other band. I found that last year, and it must have happened to a lot of people, I got obsessed with This Is The '80s, These Are Future Times. There was a lot of talk about men and machines. But I found that my values were much more earthier, I found myself thinking about things I hadn't thought of since I was a child. I'd become obsessed with modern times, when in fact it was rubbish.

I gained so much from touring, because purely and primarily we really do love it. It's the amount of knowledge gained that I just couldn't by staying at home. Because we can't live in London, we've tried it but it doesn't suit us.

Last year we were in Australia, the cities are just modern, but outside . . . It struck me the world was an old place. We were driving through hundreds of miles of trees that went from white to silver. I was getting goose bumps. It was taking me back to my childhood when I was scared of the dark. Instead of thinking about men and machines, I started thinking about people and earth and bones and stones, and I knew it was going to be portrayed in whatever music we came up with next.

As I said, we never plan much, but I knew from the days we started recording that the music was really warm this time, and a lot of more genuine than the things we'd done before.

TO MANY people the traditional rock circuit has a deadening effect, whereas with you it seems to have meant the opposite.

At the same time as we were out in Australia, Echo And The Bunnymen were there, like a lot of British bands who are where we are at the moment, many of us are from the same background. I watched them being interviewed on TV — and I love them as a band — and they were really bored. How rock people should be. You could just *see*.

With us we don't go looking to explore new lands. We go to play first and find that with your ears open and your eyes open, a chance to talk to people, young people, we all seem to come back with a lot of ideas.

Do you try and keep a naivety, a distance from the routine of it all? Or isn't it calculated?

I go through periods of being a real pig. I could get into just hotel, soundcheck, what are the girls like, sort of thing. But I just end up feeling . . . disgusted. I really do. So much of what we're doing is mood — and I don't know what makes mood. Because of that it's not a calculated distance. There are so many nights when you're so serious about things that if there was a fly on the wall, it would probably be pissing itself laughing. But the next minute we're rolling on the floor or something.

When you travel, some bands do get into the cliches; I write things down all the time. Like when we went to Australia we landed in Bombay, and as the plane went down, you could see there were peasants sitting on the runway. It was both frightening and terribly funny. At the end of the runway there were freshly burnt-out shells of Boeings. It's new world and old world.

The plane door opens and India pours in, there's a smell of faeces and heat. And I think, What are we doing here? This band we made was never planned, was never destined . . . But I refuse to take those things for granted.

That was the thing with the travel idea. I got scared that people would think we were correspondents, fancy postcards from truly amazing places to make everybody really sick back home. And it was never like that. I just write things down, like everybody who goes abroad, unless they're blase.

The music really fits in well with motion and movement, seeing things go by.

I don't know what makes it like that. People have said to us before, Is the travel theme still going to be a part of your music? That doesn't mean I'm going to write a song called 'The Australian'. But I know with Charlie and Mick, when we start getting the seeds of ideas, you read reviews and they call it musical landscapes. It's size, I think. And it's space. And subconciously there must be some connection between sound and sight. And because of things like that, it'll always be inside us.

We've had to take people saying, There's so much repetiiton in your music. That's condescending. We do know that, but it's *us*. And it goes right, straight through, repetition when we're travelling. We refuse to put any false drama into what for other people can be monotonous.

I love to travel. I often find that it's the only time to think, because so much time is spent with people talking at you, or you're playing, or you're tired. But in the car, I must need the monotony and the stillness. I must need it — the quiet. I get the chance to think for the first time that day, maybe. When you're travelling in a flat land and there's nothing until you see a house, I just think, Who built that and what were their lives like? I don't provoke it, it just comes. Words like sub-conscious are getting hippy-dippy — that sort of language.

YOU WERE talking about being accused of monotony. It seems to me that Simple Minds is a really subtle sort of music. It goes in obliquely. It's not something that hits you head on. It slides in somehow.

I think it's something you learn too. If we were talking last year about someone who made hit singles, I would have said, They've funny ears and they hear things I don't hear. We never spoke of charts and hits. We just didn't think it was within us. We knew we always made atmospheric music and there was a chance that something would take off, but it would be a fluke.

But then, when we were travelling in Australia, I started to listen to the radio for the first time, and I kind of vainly thought that we would be on it sometimes. But we were *never* on it. I thought, what about all that time and energy and effort we're putting into this band? Words like "cult" just mean nothing at all. The thing could stay a secret in terms of those who hear it unless it's on the radio.

I thought if we tried to build something we're the type of people who'd miss the point. I've got to laugh when I see a TV pop quiz and the sort of characters they have. I just think, You deserve to be there, because you havenae got an ounce of intuition at all, all you've done all your lives is make constructions and watch how pop is made really technically. That doesn't interest me.

But the first thing we played when we got back from Australia was 'I Promised You A Miracle', and we looked at each other and we knew that that was it. We'd made a good record that would chart, and it was still us. We got on to Virgin, and they were saying, the big hit producer that you need to kick the door open for you isn't available for months. We said, We've got this engineer who's really good, we put so much in and he takes it out again. And it turned out the effect wasn't less, it was more.

I used to think if there was a crashing drum, that meant passion. I realised that wasn't it at all. I think what we've learnt now is that if the feeling's right and the motion's right and the sentiment's right, the rest is a load of old junk.

That record is like a crystallisation of everything you'd done before. It seemed to have a sharper focus, more clarity.

I was really pleased that we'd managed to break through and hadn't lost ourselves. We hadn't brought on any star producer who had an arm-load of hits behind him, because we'd have felt that we'd come so far and then put it into the lap of someone else.

I really am interested in power and powerful things, but now I'm much more interested in quieter power. I love it. It creeps round and takes you, rather than automatically runs up, punching away.

Do you feel it's something worthwhile, what you do?

Oh yes. If we said when we were making records we had other people in mind, it'd be a lie, because it's always been for us, and we were always absolutely chuffed when anybody else liked it. But I often think, well, why? There was a time when anyone who didn't like us we hated and anyone who did like us we didn't believe. The kind of letters we get from people . . . It's like a weird commitment they've got to the music we're playing.

I don't know what it is that people identify with. There are so many things you could put down to ethics or fashion. But with us it's never been a focusing thing, a mask to latch on to. I think we're still making a private music. It's hard to say that I want to make the most private music in the world and then I want it played on every single radio station.

I'm beginning to forget a lot of what I got out of music. Some bands hit a period making a music that really is attractive on the surface, but below it there's something contained. I don't know what you call it, a glow or spirit, or whatever. But you hear that song for the first time and you just feel uplifted. I love people who do that for me.

It's like transferring your personal world into someone else's intensely personal experience.

I can't think what would make me write, *"I promised you a miracle"*, that line. It's not language I would use everyday. It's nothing. There is a state I get in when a lot of words just come, and I don't analyse it.

It's like using that instinct you were talking about.

Yeah. Intuition. When I get an idea I don't

CONTINUES PAGE 32

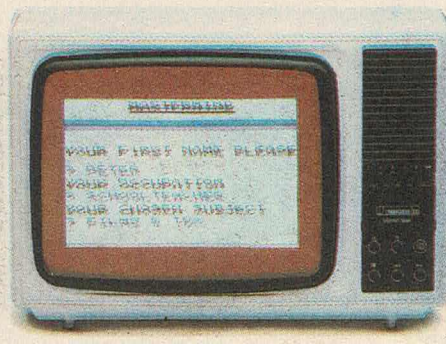
INTERVIEW: LYNN HANNA

PHOTOGRAPHY: ANTON CORBIJN

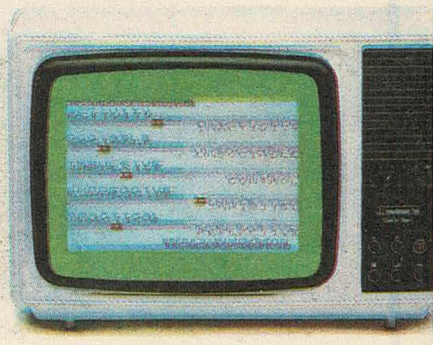
What can you from sitting in front of

Mortgage and Savings

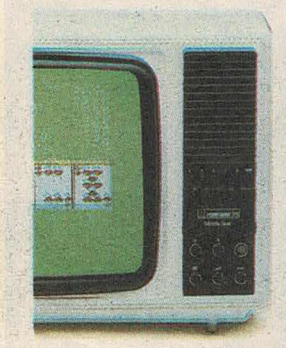
BBC Mastermind



"Alien"

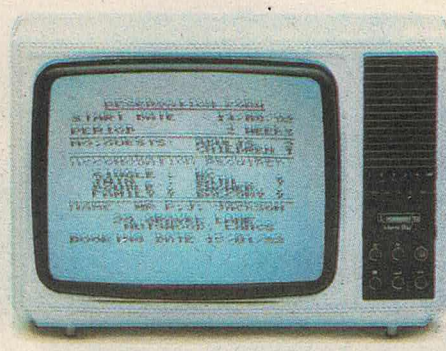


Personality Test

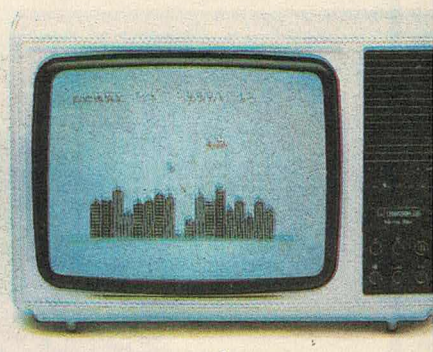


Diary

Hotel Reservations

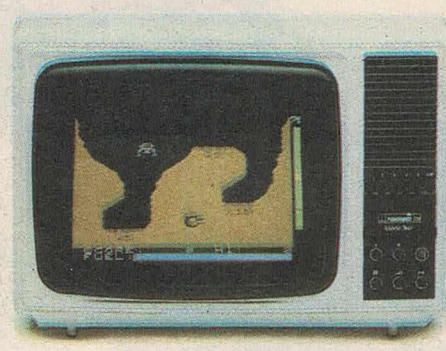


Home Accounts



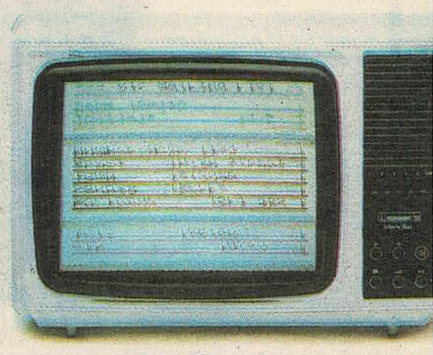
"Blitz"

"Super Lander"



Highway Code

Business Planning

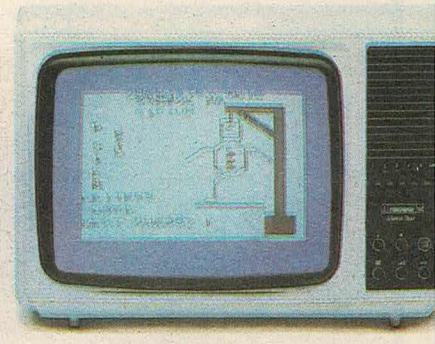


Mailing Lists

Teach Yourself Programming

Physics

"Omega Race"



Chemistry Hangman

Thirty years ago, computers belonged almost exclusively to the world of science-fiction.

Today we couldn't do without them. And that's a fact.

We'd like to bring it home to you – with the VIC 20. The best home computer in the world.

VIC 20 has a range of programs that'll change your viewing habits overnight.

Music, typing, chess – there's no end to the things you can do.

You can study all kinds of subjects, including English, biology and physics.

And there are superb games of course. Like Scott Adams' world-famous 'Mind Fantasy' series, and the most advanced space games: 'Omega Race' is an outstanding example.

Using VIC is simple. It works in a computer language called BASIC, which is essentially English.

You just plug it into your television and pick up our introductory book – 'Personal Computing on the VIC 20'. (You won't need a degree to understand it. Just a degree of common sense.)

In no time, you'll be exploring new worlds of colour, sound and animation. With a vast choice of programs and unlimited scope for entertainment, literally at your fingertips.

VIC 20 is not a toy; it is a real computer – the best of its kind. And at around £170 it's quite astonishing value.

expect to gain the television all day?

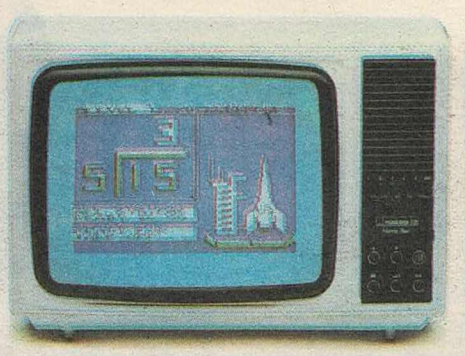
Adventure Games

Robert Carrier Menu Planner

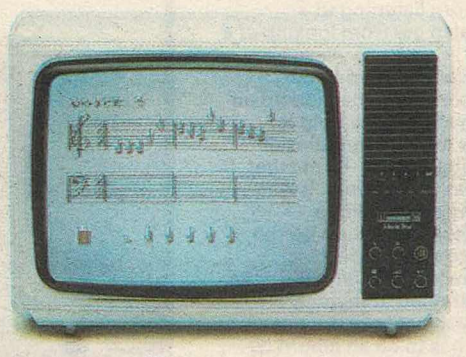
Stock Control

"Mole attack"

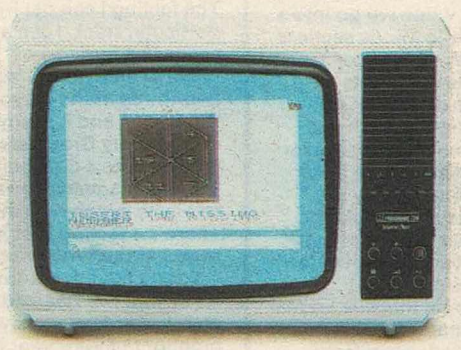
"Avenger"



Intermediate Arithmetic

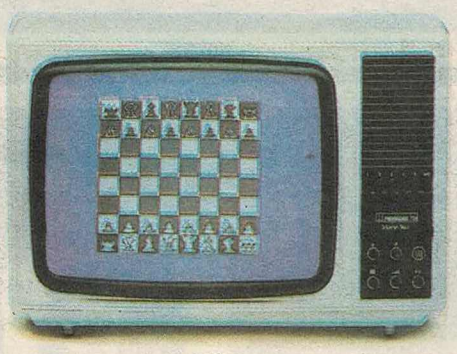


Type-a-tune



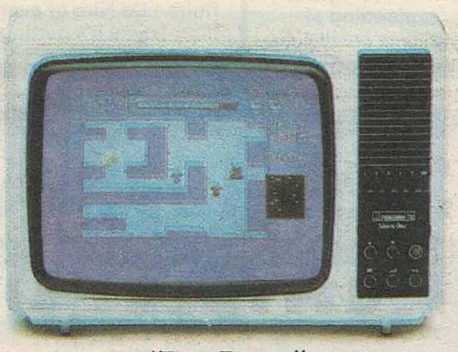
I.Q. Test

VIC Writer

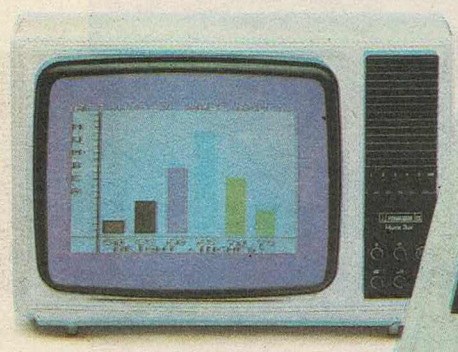


Chess

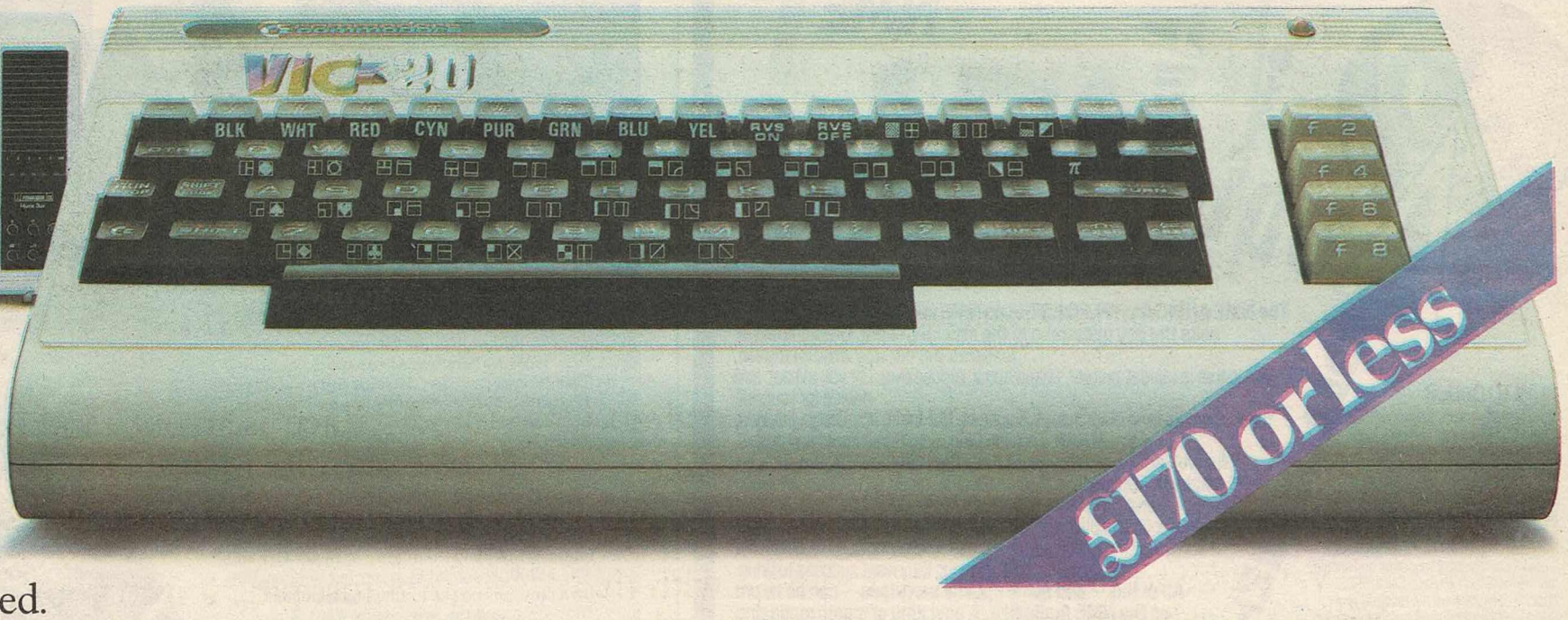
Inventories



"Rat Race"



Statistics



One thing we promise.

Once you have a VIC 20, you'll be hooked.

You'll see your TV in a new light. And you'll wonder what you ever saw in it before.

commodore

VIC 20

The best home computer in the world.

YOU CAN SEE VIC AT ALL BRANCHES OF DIXONS AND WALLACE HEATON, AND AT SELECTED BRANCHES OF BOOTS, LASKYS, CURRYS, JOHN LEWIS, WOOLWORTH, WOOLCO, RUMBELOWS, ORBIT, MICRO C, RANK XEROX, GREENS, WIGFALLS, SPECTRUM, COMET AND AT OTHER GOOD RETAILERS. ALSO AT BRANCHES OF A NATIONAL NETWORK OF COMMODORE COMPUTER DEALERS.

FOR MORE INFORMATION, A CATALOGUE OF VIC SOFTWARE AND DETAILS OF YOUR LOCAL DEALERS, CONTACT:

THE COMMODORE INFORMATION CENTRE, 675 AJAX AVENUE, SLOUGH, BERKSHIRE SL1 4BG. TELEPHONE: SLOUGH (0753) 79292.

INFORMATION TECHNOLOGY 82

NEW GOLD DREAMER

FROM PAGE 29

think about it too much, I just know what's right. Then like Pontious Pilate, I just wash my hands of the whole thing. Because they're felt rather than thought. If we're rehearsing and I've got a couple of my books, and I leave them to go off to the toilet or something, if I come back and the band is reading them, I go off my head! Embarrassed to hell about it.

THERE IS a definite Simple Minds mood, isn't there? It doesn't seem to sink into wasteful introspection.

That's why I don't print the words on the albums. Because to me they really do live and fit in with the music, but on paper they're stark and cold and they just look . . . prattish a lot of the time.

The whole thing has a chemistry and it's so fortunate that those words fit into the music that they come up with. There's never any arguments, except for a few little things.

Simple Minds' music seems to depend on that indefinable chemistry, an emotional impact.

In Canada we started to talk about chemistry for the first time. It's a sum of the parts. That's why I think it's a bit of a laugh when people in bands branch out, doing this and doing that. They think they can produce and engineer, and go and do singles right, left and centre with other people. Good luck to them, but I just love to do things with such depth. Swapping and changing seems dilettante-ish.

Five years is a long time in the lifetime of an average group, isn't it.

It only struck me recently that it was five years. We were laughing at when we go into a record shop, and in the Simple Minds section there are as many records as Genesis or something! I think the whole thing gets exaggerated because we've done a lot of work. We've managed to tour so much and although we've only been making records for less than three years, we've made five or six albums, an average of an album every six months. It was never a pressure to make as much music as that, the ideas were just there.

It's gone so quickly. Five years is half of ten years and ten times ten's a century!

I go back and I look at people that I've known in the past five years and what they've done, and it's like nothing's changed, apart from having a new car or something. They don't seem to me to have learned much, to have any more knowledge or even understanding of what they're doing, what their lives are like. So many of my friends who aren't involved in music, are just like, I don't know, in some sort of limbo.

I READ a good quote from you in one of your last interviews for *NME*. You said that what you did was an attempt to educate yourself. Does that still hold true?

Yeah. I've always hated the idea of ignorance, because it always seemed to me like some sort of slavery, even. It always appealed to me to be able to have an understanding of a wide range of subjects. What we were saying before of people who hadn't done much, that's the crime to me, not that they're not rich or they're not looking very well. It's the fact they haven't really gained anything. There is a thirst within us, some sort of quest.

I love to sit and talk to people, argue, reminisce and just laugh. There's nothing better than talking to people and gaining, learning. There's the feeling from a lot of people, that everything about music has been said before. For me the finest music has got that intangible thing, that it reflects the time or the feeling it was made in. With our records, with 'Empires And Dance', 'Sons And Fascination' and the new one, there's a novelty value contained within them, they're brim full of the date we recorded them. I just always want to make a music that's in synch with the time it was made in, but not obsessed with it, consciously trying to be modern.

We were talking the other day about *Fitzcarraldo* . . .

That's weird, I was just going to ask you about films, because this new LP seems a series of mini-soundtracks. There's almost a visual aspect to it.

I really do love films, that's the connection. The feeling I can get from listening to a particular track, I can also get from looking at a scene in a film.

We went to see *Fitzcarraldo* and about two-thirds of the way through it flashed up on the screen and it seemed to me to hold for ever — Only Dreamers Move Mountains. It was just like a goal being scored. To me that was the biggest inspiration this year. It was totally in synch with my own feelings.

There's a feeling that now films sum up the mood of the time, more than music.

I don't have any knowledge of film, it's only lately that I've been attracted to them. It's weird after five or six years where the highlight of your year has to be an album by David Bowie or David Byrne or Peter Gabriel. Now the highlight is if Jack Nicholson or Robert De Niro or even Spielberg makes a film. To me it's getting increasingly like that. Because most music is good anyway, I think, if you just want sound.

We're doing an album and it's eight weeks and I think we're such artists and sufferers having to go through all this painstaking stuff. Then you look at Herzog and it's like *five years* in the jungle, and he's got the same things as us — A&R men, a corporation, finance. He's got the same absurdities, only a million times more. You start to think someone makes a record and it lasts 40 minutes and it's pretty good — so what! Look at this!

But there's still a phoney thing attached to the screen. But I think with us there's something more on the ground, less dream-world. In the past years a lot of the star thing has broken down and there's a realisation that musicians in bands are people . . . I don't know what I'm trying to express here . . .

I see what you mean about the star thing. But in the last year I've seen that a lot of people get a certain amount of success and really change. It afflicts them in some way, they become dehumanised.

The technicalities do change. I haven't been on a bus for three years and I'm not going to go on public transport again in my life — I'm just not. I don't like it. I've never liked walking into shops to buy a new pair of trousers, I've always felt uncomfortable doing that. It's not like there's anyone looking at you. I don't like walking into a party either. Yet walking onstage is a piece of cake, it's the most natural thing to do. I feel ten times the size that I am.

You read about all these people with alter-egos and they've got everything worked out. It's nothing like that. There's absolutely no reason why I should ever have ended up walking onstage. I would never go to discos and dance. I still wouldn't. I think that's how I get on well with Morley. I sensed in him right away what other people term "awkwardness".

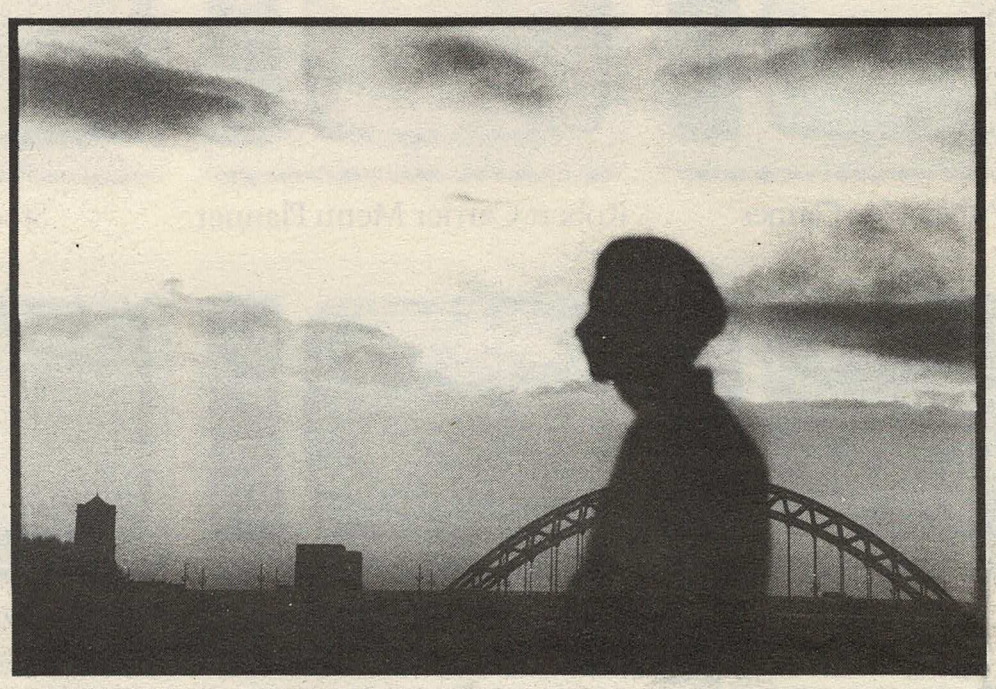
But we've really got a chance in America, and I'd like to know how much we'd have to change then. I don't know what we'll do. Maybe we'll get really excited and think there's lots of money to be made here and just do whatever's asked — but I cannae really see that, because then we won't be able to sleep at night, that's a fact.

If we did want to do it again we could be Asia, because we've got that size. We could get the book of cliches, and we've got the players. And we have the experience. Years of listening to Gabriel and stuff. It would be strange playing in Texas or somewhere and having to justify doing it.

D'you think you would be able to do that, alter the sentiment so that it was like Asia?

I . . . um, I always think that we've got

CONTINUES PAGE 55



EXTRA! EXTRA!
READ ALL ABOUT IT

The NME AUDIO SUPPLEMENT is an NME for the ears. Like NME, it asks the key questions of the crucial people. Unlike NME, it features the equally crucial music.

Music that is topical, current, talked about, argued over. For you to hear, and decide for yourself.

You'll hear cuts from Blancmange, Bauhaus, Maximum Joy, Gregory Isaacs, Theatre of Hate, The Gun Club, Soul Sonic Force and others.

As well as the music, you'll hear the views of the people who make it. Daniel Miller of Mute records, producer of Depeche Mode and Yazoo, tells of his life with synthesisers. Nick Jones of Funkapolitan explains break dancing in a Bronx disco. Bette Midler offers some thoughts from a broad. The young guns of Wham list the things they want success to bring.

All of this — and some special surprises — can be heard on the NME Audiozine. A new kind of music magazine on a C60 cassette. Don't bother placing an order with your local newsagent, because it's only available by mail order from N.M.E. Price — £1.80 (U.K.) £2.35 (Rep. of Ireland).

We regret that this cassette cannot be sent to overseas readers.

HOW TO ORDER

1) Fill in the coupon in block capitals. 2) Make your cheque or postal order payable to NME Audio Supplement. 3) Send the coupon and your payment to NME Audio Supplement, 4 Durham Road, Borehamwood, Herts WD6 1BA. Please keep a record of when you sent it. DELIVERY — this will take a minimum of 7 days from receipt of your order and should take no more than 28 days. ENQUIRIES — if after 28 days you have not received your Audio Supplement please write again to our Borehamwood address, stating what date you posted your order.

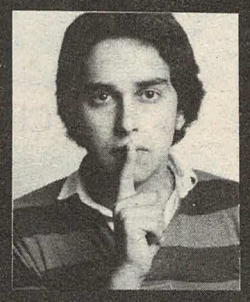
Post to NME Audio Supplement, 4 Durham Road, Borehamwood, Herts WD6 1BA.

Post to NME Audio Supplement, 4 Durham Road, Borehamwood, Herts WD6 1BA.

NAME_____

ADDRESS_____

I enclose a cheque/PO for: — £1.80 (UK)* £2.35 (R of Ireland)* payable to NME Audio Supplement (*please delete whichever does not apply)



The Sound of a Beyer Dynamic for the Price of a *Shhh . . !* you know who...

Is your band tired of the muddy sound? The frequency response of the new Beyer Dynamic M300 will delight you – and your audience.

The important harmonics of your voice, your guitar, your drums will now cut through like never before.

Beyer Dynamic are world famous for exacting standards, when you listen to TV or radio the chances are you're listening to Beyer Dynamic. The M300, designed by listening to musicians own opinions on the kind of microphones they want and the prices they want to pay, is no exception. From the Cannon XLR connector to the modular construction and superb frequency response; the sound of a Beyer Dynamic M300 can be yours for around £50. Clip the coupon for further details and your nearest stockist

1 CLAIR ROAD,
HAYWARDS HEATH,
SUSSEX, RH16 3DP
Tel: (04444) 51003.

Please send me further details on the M300

Name .....

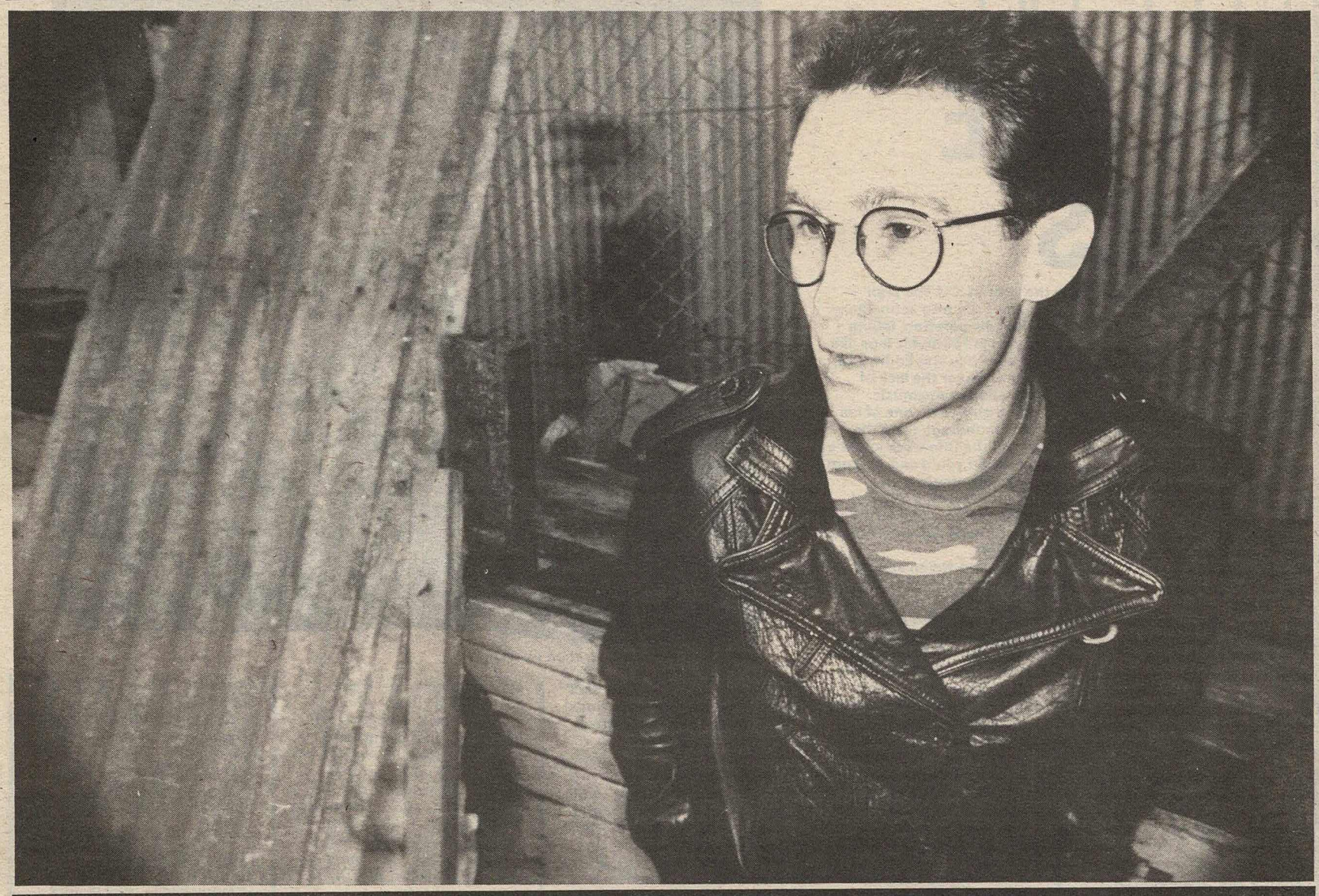
Address .....

.....

NME 1282

beyer dynamic

MARSHALL'S LAW



YOU KNOW how a pop tune can give you a sudden dizzying shiver, something that bursts up through your head and makes you step lighter and faster for a few moments, triggered by chords or beats that key out a secret thrill in your marrow?

I've felt that a few times lately, and it's come from the instinctive mastery displayed in Marshall Crenshaw's American pop.

In Crenshaw's hands, pop music is the stuff of celebration. He's taken his memories of '50s and '60s rock'n'roll radio and fashioned an exceptionally personal variation that takes its virtues in spontaneous simplicity and a precarious line between wisdom and naivety. It seems like the appearance of a revivalist touting 'classic pop' credentials is a perennial phenomenon; but Crenshaw has bypassed slavish retreads (The Flamin' Groovies) and any morass of stylistic effect (Dwight Twilley) for something far closer to the bone.

As the jubilant essay on rockabilly 'The Usual Thing' so clearly denotes, Crenshaw wants it neat and sweet and rough and ready. Smart enough to engage the intelligence but sufficiently fresh to sidestep pastiche, loose without being sloppy and inspirational without excessive brilliance, Crenshaw's repertoire — crisply worked through on his debut LP — has the sassy familiarity of a favourite jukebox and the knack of making a sharp new melody sound instantly recognisable.

"What I'm trying to do is come up with something that reflects my personal taste and present it in a way that other people might enjoy. Music is like a medicine and a refuge to me, and since I use other music in that manner maybe that's what mine could be good for."

CRENSHAW WAS over for a single London appearance. A lean figure with large round glasses, a rough brush of hair and blandly unassuming features, he might be one of Robert Frost's stoic farmhands, polishing an apple and sniffing the sky for rain. A Ted Nugent T-shirt (an ironic gesture, I'm assured) rather undermines the impression. He talks with the slow, hesitant speech of a man surprised that his time might have come.

"Most American popular music that's left over from the '70s I can't stand, but if you listen you can hear that there's an '80s sound that's come around. Analysing that scene would take days because there's so many factors involved and interests that have to be served. I have to create my own reality out of that by picking things out here and there — I can't listen solidly to any rock radio station at all.

"It's the deliberateness and self-consciousness that I dislike. It runs contrary to what should be good about the music. It communicates so much better when it's spontaneous and *accidental* sounding."

An illusion, of course, but Crenshaw has a magician's touch when it comes to making it work. In the breezy 'Cynical Girl' and 'There She Goes Again', the crackling swing of 'I'll Do Anything' and the celestial drapes of 'Girls' the devices of romantic pop suffer a fresh resurrection. The concept of feel is restored to American pop in an LP that sounds brash and unkempt by high-tech standards.

Even so, I don't think there's anything on it that's quite as outstanding as the delirious 'Something's Gonna Happen', an early demo released over here as a single by Albion.

"Yeah, well . . . I like the album but it doesn't really reflect what we do. I'll stand by it, but we won't repeat the process we went through to make it. It's hard to hear what's going on because there's so much overdubbing. We went through so much grief in getting it done that the major thing was just to get it finished. I find it distasteful making a record that way, trying to please so many people. I hope next time it'll be a lot different."

Marshall looks morose, and I find myself sympathising. He seems like a fan at heart, one who's already got his motives and talents almost too clearly in shape. He may find his direction a dilemma in itself. Already, at 28, a fully-formed songwriter and performer, what else can he progress to? Will he be content with refining and polishing a craftsman's gift?

"I guess that's it, really. Just expand on it a little. I do have a problem in that I wrote on that first record stuff that's basic to me and stated it in as simple a way as possible. I did leave myself with almost nowhere else to go. Now I'll just close my eyes and jump — I like it that way. I like to have deadlines, see where the chips fall. That's what I'll do next.

"There's certain aspects of our sound that have yet to come across. We have the beat and I want that to be heard."

AND IT was made clear in a tremendous live set. Crenshaw's trio — himself on guitar, his brother Robert on drums and Robert Donato on bass — tore up his straight-flush sequence in a style that made three men sound like six. A rare and considerable pleasure to be reminded of the uncomplicated excitement of this unfashionable strain of pop after the customary gloom of our serious young men. This, more than ever, is music brought about in the fire of the moment — tenderness, humanity and abandon fusing in a single rush.

Even more encouraging is that Crenshaw is one American with an understanding of the single.

"That's what I buy — singles. When I listen to records at home I normally pick out a stack of singles. They're where it's at for me: a whole album takes so long to get through.

"My tastes were formed in the '60s. The radio I grew up on was where they'd play a James Brown record, followed by Petula Clark and Slim Harpo and then maybe a Herman's Hermits record. The diversity was so good, even with Burt Bacharach stuff. It's impossible for me to understand why people my age always put that down as crap. Singles aren't understood there now — except maybe the 12-inch things, the Sugarhill stuff. Maybe they'll emerge in a different form from the '60s. Album-orientated rock is dying off, it's just that it's taking a long time. I want to help speed it along."

How hard is it to avoid the use of mere mannerism in a music that could be nurtured on lick-stealing and songs-by-numbers?

"Sometimes I *do* just do a song by numbers," he admits. "Somewhere along the way there has to be something that comes up to transform it. I do actually sit down and write, grunt and groan something out. But it has to have a kind of spark to it or I reject it. I think I'm a good editor. You just have to feel what's right."

In all this celebration of honest virtues, Crenshaw could also be deemed a manifestation of an old-timer's nostalgia. I think his best music is tough and slippery enough to transcend such a tag, but the temptation to play to a gallery of new pop-haters must be hard to resist.

"Yeah, except that I don't think nostalgia's such a bad thing. It can be a really sweet feeling. I don't object to that as a response because we're getting through on so many levels. I've had letters from kids who are so young that they couldn't be nostalgic even if they wanted to. My favourite thing about the way we've broken through in the US is that there's no pattern to it. There's no identifiable group of people we're appealing to."

Better, at least, than that most notorious of sobriquets, the Critics' Favourite.

"Mmm. We've already felt a kinda backlash from starting out that way, with a lot of exposure in the press. After six months of rave press we got hostile reviews rooted in a devil's advocate viewpoint, the pendulum swinging back. I hope now we'll be judged without any particular stigma attached."

CRENSHAW'S LATE development, after maybe ten years of road work with pop and country groups, home recording and a stint with the touring show of *Beatlemania*, puts him in the uncommon position of starting out with a stack of experience and a dose of acquired cynicism. Does he think dues-paying is beneficial?

"I don't believe in any superiority system in pop music. People will say you can't do good on your first record — I don't buy that. If it's good to start with, then it's good. Rules don't work, preconceptions about a pop artist. Too much forethought won't fit.

"It's a career because it's the only thing I've ever done. I'm totally single-minded about what I do. If I worried about the quota I'm supposed to fulfil I wouldn't be able to go on. I'll just go ahead and work through it. There's a lot of pressure on me just now but I don't want my stuff to have to do with dependence. So I don't make long range projections. It's just one step at a time."

Forthright words. But should his rating as a performer fail, Crenshaw has the kind of composer's touch that suggests a one man Brill Building. With songs already covered by Robert Gordon, among others, it seems he has his pension secure.

"It's fun to give somebody a song and see what they do with it. Now, if I could get a song covered by Smokey Robinson . . . I idolise him. He's the closest thing I have to a hero because of all the people of his generation he's done more quality work than any of them. To just have written 'Don't Mess With Bill' by The Marvellettes would have earned him his place in history — but he's made a couple of hundred others on the same level!"

In this forever transitory movement, Marshall Crenshaw sits rather awkwardly, kindling the past and trying to light up the present. To lump him in with the usual thick-ear braggarts of American rock would be as great an error as consigning him to recycling graveyard flavours of beat group history.

In one sense, Crenshaw's American identity is irrelevant — if not timeless, his work is at least universal.

At this moment — perhaps at any moment — Crenshaw's pop is as skilful and enriching as any other, probably more uplifting than most. Its simple tug at memory's sleeve has a sincere appeal seldom encountered. If he comes up with a lot more, it'll be fine by me. I'll make space. I want to feel more of those dizzy shivers.

ELVIS COSTELLO LOVES HIM ... BUT NOBODY ELSE HAS EVER HEARD OF HIM! WE BRING YOU MARSHALL CRENSHAW—THE MOST ANONYMOUS NAME IN POP

SNAP: WALDO CACKLE: CRENSHAW POP: RICHARD COOK

LPs

OFF THE RAILS

Michael Jackson. Illustration Ian Wright

MICHAEL JACKSON

Thriller (Epic)

ALMOST FOUR years ago Michael Jackson (ably assisted and abetted by producer Quincy Jones) unleashed the scorching fury of 'Off The Wall'. It was the final summation of the great disco party, one long last fling before conscience, art and politics became features on the horizon.

A cross-Atlantic, multiracial, dancefloor hedonist's manifesto — *"Don't stop 'til you get enough", "Let the madness in the music get to you", "Gonna dance gonna shout — gonna burn this disco out"* — it put the cap on a genre and broke into a whole new mould, a truly explosive sound: a peak of achievement which others had to aim for.

The release of 'Thriller' some 48 months later seems like a prime example of the American record industry's perennial dilemma — how to follow-up a blockbuster? Rather than seizing the energy and sheer buzz of ideas that surrounded 'Off The Wall', Mike, Quince and Epic let the LP run its course. For the first two years 'Off The Wall' kept everyone happy but the longer the wait, the greater the expectations. Quick — some ideas.

You get some funny ideas when you have to follow-up the likes of 'Off The Wall' — the ones put into action here reek of desperation, falling back on old showbiz lags like Vincent Price and Eddie Van Halen to cover the lack of inspiration in the music.

Price gets to do one of his 'eerie' monologues on the close of the title track and it's everything you'd expect from the broken-down ham. Vincent Price on a Michael Jackson LP? It's like putting Barry Sheene in the Liverpool first team.

Eddie Van Halen and his crew make an appearance on 'Beat It', a feeble attempt at tough, street wise posin' written specially for the occasion by Michael 'Muscles' Jackson. As a stab at variety, it's hard to see its purpose other than forcing MJ to sing in a terribly forced Pat Benatar-type vocal raunch.

Jackson is a good singer; a great one when pushed to extremes like he was on 'Off The Wall', where his voice did the dancing in an electric forcefield of sound. The sad thing about the tracks on 'Thriller' is that they seldon allow him to reach such heights as 'Don't Stop Til You Get Enough'. You can hear that his voice — with the benefits of maturity but still retaining the edge and vigour of youth — is in fine shape but it only flexes and preens, never really stretches itself or lets loose.

The songs on 'Off The Wall' (many his own compositions) weren't the result of a great lyrical or musical mind at work. That wasn't the point. They were there to capture a feel and — blown up onto the big screen, and lit with aural neon by Quincy Jones — they locked in perfectly with the pulsebeat of the times, giving them a special dimension.

On 'Thriller' Jackson lays himself bare as a songwriter and the results are often acutely embarrassing.

Take the opening 'Wanna Be Startin' Something', with its *"If you can't feed your baby, then don't have a baby"* line — Keith Joseph has got it marked down for his next election campaign. Then there's 'Billie Jean' where he makes a song out of the old line about 'just being good friends': *"Billie Jean is not my lover, she's just a girl that claims I am the one. But the kid is not my son."* I think we all knew that, underneath, Michael always was a wet.

I'm sure that, with the success of his last record, Jackson could have persuaded his record company to let him record with a herd of elephants. And the overall feeling that comes from 'Thriller' is that of a barely developed artist being given too much artistic control.

There are still some moments. 'Wanna Be Startin' Something' promises something for about half of its three minutes, I'm not averse to his syrupy 'The Girl Is Mine' duet with McCartney, and 'Pretty Young Thing' is spunky and fresh, but it's not enough.

'Thriller' features the same team as its prdecessor, though it uses nowhere near as many horns. This makes many of the tracks sound naked, especially when Quincy Jones' presence is barely felt. He coats everything with a sheen of glossy perfection rather than showering it with thunderbolts and manic invention.

The real stinker is that 'Thriller' sounds like it was made *before* 'Off The Wall'. I hope Michael and Quincy have enjoyed themselves over the past four years because it would be awful to think that it took them the best part of that time to make a record as weak as this.

Gavin Martin

ABBA

The Singles, The First Ten Years (Epic)

HOW TO do everything, and how to do nearly everything right. In the rack of Christmas compilations everything else is a non-starter beside this one.

This isn't the *entire* history of pop over the last ten years, but its documentation of the group who altered the course of pop more than anyone else — *anyone* — is flawless.

The equal parts of snobbery, disbelief and plain dishonesty that have attended Abba's dominating presence in European pop were faintly ridiculous, an attitude still prevalent in the first reviews of this compilation but one which should have been buried with the demise of the grey years of pop music.

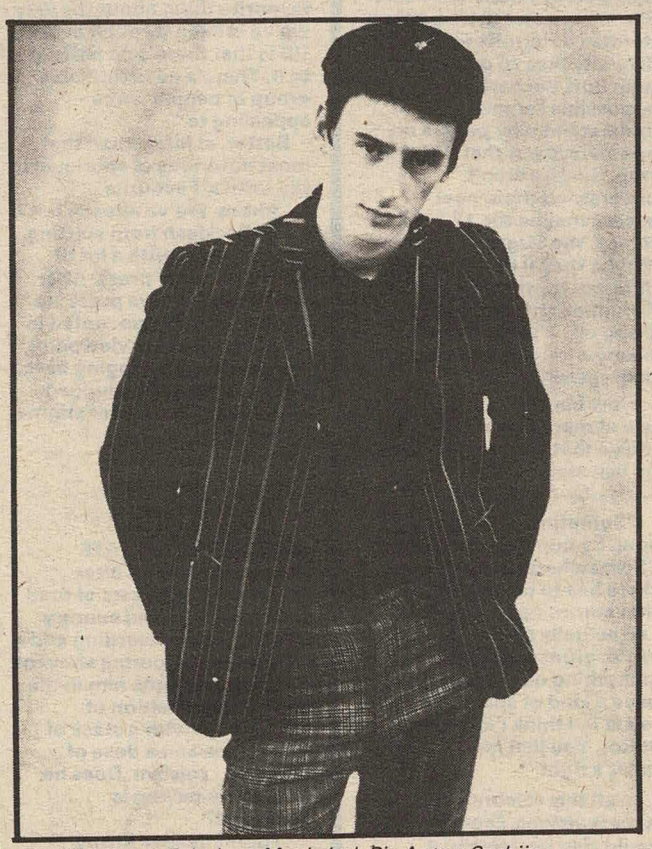
It may not be particularly pleasant to admit that a quartet of hammy-looking Swedes recharged the pop single, brought a new vocabulary to the technique of hit-making and lent a skilled a cutting edge to living out a bourgeois dream; but that is, after all, what happened.

And it resulted in a seam of unbroken, highly individual pop music that in lifespan terms is still unmatched by any rival. When it seemed that the simpering environs of art were stifling the progress of pop, Abba blew everybody's cover by finally presenting it as what it was, a business. and they added to that a spark of instinctive genius that led to a kind of resurrection .

Abba coaxed a bright neon phoenix from the ashes of the early '70s. and it was a phenomenon glorious to behold.

We could hardly bear to have the antidote to our excesses presented thus, and

LONG MARCH OF THE MODS



Paul Weller — Fabulous Music Ltd. Pic Anton Corbijn

THE JAM

Dig The New Breed (Supreme Beat)

TAKE NO HEROES!

SOME MOMENTS are to be treasured forever. This morning I bought the new Jam single, a precious copy, the last in the rack. . .walk home, pump-breathing icy air, new packet of 10 Woodies in a back pocket, jumpy feeling in the stomach, fingers tight around the paper bag — for the moment, the dearest possession in the world — aw, you can tell how crucial a new record is by how *long* it takes to open the front door. . .And this the last single by the most VITAL of bands.

Looking back. . .it is the rise and rise of The Jam that is, more than anything else, a towering beacon of hope 'gainst the present gloomy musical backdrop.

The Jam first emerged in livelier times. 'Midst all the phlegm-ridden rebellion, The Jam stood quietly by in mohair suits and Paul Weller claimed the Queen was "the best diplomat we've got" ("she works harder than what you or I do or the rest of the country") and signed off by mentioning, come the Election, they'd be voting Conservative. The Jam were less than zero.

What is INSPIRING is that The Jam have progressed so much and changed attitudes so visibly. Weller has shifted massively, away from the early casual youth anthems that pinpointed the division as young v. old, t'wards songs that deal with far greater ogres, far greater issues — an issue as great as 'class'.

The point is this — a change in attitudes is HOPE. And if you sneer at hope, you sneer at progress. And *that's* CONSERVATISM.

Meantimes, The Jam have split and left us with the hippest of anthems, 'Dig The New Breed' — an album that frames all those nights of fire and accelerated passions, 14 tracks that chart The Jam's heady progress and stress their solid loyalties. The difference between The Jam and all the hopeless pop ephemeralities is the difference between a (red) harrington and an anorak. The Jam have STYLE and SIGNIFICANCE. . .

'Dig The New Breed' is a sharp package. 'Course, there's a dozen other soul anthems that should be on here and sometimes Pete Wilson's production damps the fire and smoothes The Jam's abrasive live edge too much. But it marks a powerful legacy. And The Jam's last legacy is some testament, some challenge — mebbe the last *authentic* mod record.

If you come searching for clues to Weller's next musical station, better that you search elsewhere — 'Beat Surrenders" B-sides or Tyrone Davis' finest moment, 'Can I Change My Mind' . . . or a hundred other soaring soul singles. 'Dig The New Breed' is a missive from *The Jam*, as they were, as they will be remembered, and a call for other bands to follow. I only hope that the Neurotics, Redskins, New Model Army and others can meet the challenge.

Everybody treasures crucial moments. I remember The Jam playing on the Right To Work March at the beginning of this year, the week that 'A Town Called Malice' went to No.1 — that magnificent, frightening split-second when Weller, guitar hand rushing, twisted into the mike to spit out the first verse of 'Malice'. Crystal.

'Dig The New Breed' frames many such sublime moments, hard and fast. There will be greater moments, sure, but for the while, this one is great enough. Sublime sound, sublime vision — The Jam were the best.

TAKE INSPIRATION!

X. Moore

A TWIST OF LENNON

JOHN LENNON

The John Lennon Collection (Parlophone)

I CANNOT imagine whose collection of John Lennon's this is, unless perhaps it's EMI's accountant.

Issue of the set has already been panned in certain quarters for what is regarded as a Christmas cash-in. The critics are right, of course, but for the wrong reasons.

Lennon was not unaware of seasonal implications, after all he did record 'Happy Xmas (War Is Over)', maintained its annual reissue and, I suspect, would rather have enjoyed the glory of a nation's favourite son, a role usurped by his erstwhile partner Paul McCartney.

Also, he was a great believer in getting his message across at all times.

Listen! "All the money and energy spent on attacking the nuclear industry is giving power to the nuclear industry. If they really want to deal with the problem, they have to take all the attention *off* it and *on to* the solution. Focusing on the nuclear industry will help the nuclear industry. Focusing on 1984 will make 1984 a reality." — John Lennon, September 1980.

And while Lennon's message remains intact here, nonetheless it is only one side of the man, the soft-centred side which is maintained. No polemic from 'Sometime In New York City' is allowed to intrude, nor a 'Mother' or 'Working Class Hero', the only title from the 'Plastic Ono Band' LP being 'Love'.

There is some anger on the opening trio of 'Give Peace A Chance', 'Instant Karma' and 'Power To The People', but indeed these were each big hits. For the rest we have the gentle lullaby of such as 'Imagine', 'Jealous Guy' and 'Mind Games' to soothe. A 'Crippled Inside', for instance, at this juncture would not have been amiss, but no! EMI have been content to stick with the tried formula, the safer territory.

Side two is completed by no less than six tracks from 'Double Fantasy', of which you can correctly guess that at least three of them are 'Starting Over', 'Woman' and 'Beautiful Boy'. Plus also the unrelieved and cacophonous boredom of 'I'm Losing You' from the LP, inclusion of which might be seen as a sap to the hard rock consciousness of a US audience, but would never have seen the light of day on any Lennon collection of mine.

The cover shot is utterly compelling, but as Harry Nilsson says and Lennon was fond of repeating: "Everything is the opposite of what it is, isn't it?"

Penny Reel

Abba — no business like snow business.

THE STORY OF POP FROM A TO B AND BACK AGAIN

it must have seemed a great relief when The Sex Pistols emerged and, yeah the return of Real Angry Rock Music to oust the paunchy slobs of progressive rock!

Saying that it was all down to the New Wave that the single came back and the concept of disposable urgency and powerpop thinking was revived and genuine energy was restored is a neat salving of the conscience. But perhaps you've forgotten how the Abba hit machine was peaking about then and that most of those ingredients lie somewhere in their finest run of hit records.

If Buzzcocks turned the raw matter of romance into a pop plaything, Abba had already fashioned a startling wonderland of their own. Their bridgehead displayed the first concentrated thinking towards revolutionising the idiom.

The key moment of '70s music wasn't the Pistols swearing on television: it was Abba winning the 1974 Eurovision Song Contest with the brilliant 'Waterloo', number two of these 23 tracks.

As soon as they hit that perfect chorus, with its steeled girl harmony, demented pace and booming underlay, Europe surrendered. At a single blow, pop displaced rock.

The long apprenticeship served by Bjorn Ulvaeus and Benny Andersson in Scando-pop had left them with a studio mastery and greatness of conception unrivalled since Spector. 'I Do, I Do, I Do, I Do, I Do' and 'So Long' were failures here, but the UK succumbed to 'SOS' and Abba never lost their grip again.

'SOS' was untainted by posturing or camp sleaze: it was shorn of extraneous effect, gathering momentum from its first piano flourish (a moment of true classical drama!) through layers of pristine sound to a chorus that rang like a celestial magnificat. It bulged with keyboards and shining treble tones but nothing stuck out. It was superbly compressed. And the two girls were the angels on the Christmas tree.

But the most brilliant coup was to fit it to a bubbling beat that was neither the leadfoot galumphing of rock nor the flexible pulse of early disco. Abba invented the Eurobeat, and its metronomic rate made them go — pop!

'SOS' initiated the stainless run of records that marked Abba's great period. 'Mamma Mia' was an almost exact rerun; 'Fernando' risked a moon-eyed ballad and squeaked by on another fluorescent chorus; 'Dancing Queen is perhaps their apogee, a record as symbolic as 1976 as 'Anarchy in the UK'.

"See that girl, watch that scene, diggin' the dancing queen. . ." — no, this wasn't the elevation of brainless trash. This was the familiar naivety that had fuelled pop on its first 20 years.

Of course, there was the glorious joke of 'Money Money Money', bemoaning poverty as they raked in every dime in the Western pop audience's pockets. 'Knowing Me Knowing You' tilted at the windmill of heartbreak so convincingly that Elvis Costello professed a desire to perform the song.

'The Name of the Game' dared at an even deeper sophistication, dealing in tracks of sound even more crystalline and paring down to harmonies of sumptuous anodyne lustre.

The production of this and the subsequent 'Take A Chance On Me' and 'Summer Night City' operates at an unimagined level of sophistication — beside the meticulously chiselled whirlwind of 'Summer Night City', records like 'Mirror Mirror' or 'Poison Arrow' seem almost perfunctory.

But, inevitably, this glittering sheen couldn't exist in a vacuum. Abba had to make diversified albums, had to play live and make awful films; and their activity outside their singles machine proved their undoing. When displayed as artists and people, Abba melted in the spotlights.

The second record here, which opens with the fearfully insipid 'Chiquitita', has the same immaculate sense of detail but little of the sheer exuberance of the first.

As their private lives bled into disharmony their pop music took on worry lines of fatigue. Having set the pace of European pop almost by themselves, Bjorn and Benny looked at charts loaded with competitors who'd taken up their lessons. They felt tired of the race and decided to mature into deeper writers.

Instead of simple ache and pout the full works of angst were brought in — it works on 'Winner Takes It All', a confessional of Wagnerian grandeur, but things like 'I Have A Dream' and 'Super Trouper' were foolish and irritating shadows of their early achievements. The rest is music to admire which never really attains their first energies.

'The Day Before You Came' and 'Under Attack', their last and current singles, close their first ten years. They are unremarkable, not dislikable records, but they are surrounded by adversaries much wiser than those of their earlier days. It's laughable to suggest that their success has repressed any growth of wisdom or feeling in pop music, for Abba took the very spark of pop itself and polished it until it nearly blazed.

If they rekindle their first intelligence they may yet have a further ten years to come.

For now, if you think 'Do You Really Want To Hurt Me' or 'All Of My Heart' or 'Mirror Man' or 'Living on the Ceiling' are ushering in some brave new pop we never knew. listen to these two records before you pass them on. You know, I think it might have been there all the time.

Richard Cook

LACKING A CERTAIN SOMETHING

A CERTAIN RATIO

I'd Like To See You Again (Factory)

I REALLY wanted to love the new A Certain Ratio LP. After countless plays I've accepted it's not going to click the way I'd hoped. A Certain Ratio have grown up and diverged from their unique roots to a much more classifiable and less special state.

A Certain Ratio are capable of being the best band in the world. In their early days they were one of the few bands that knew exactly how far to take the newly discovered 'unconventional unpredictable' trait, stopping before their bizarre jarring sound toppled from the shadowy thrill of half known pleasures to the irritatingly obvious contrivance of intentionally *difficult* listening favoured by the howling likes of Public Image.

Perhaps because they were always creeping on the edge and never wallowing safely 'in' any definite style/rut (funk, disco, etc) they combined the trance of each type of music with that essential ability to surprise.

They carried off their eccentricities because, without being smug, they retained an aloof aura of composure and confidence. Despite the almost identical drum intros on many of the 'Graveyard And Ballroom' tracks it's a startlingly assured debut.

Somewhere between the past and the present, A Certain Ratio's evolution landed them in a spaceless timeless (futureless) black hole where they hovered uncertainly and pursued various tangents that didn't lead anywhere much. The recruitment of Martha Tilson seemed to save them from their overlong experimental dirges.

The recent disappearance of Martha Tilson now robs 'I'd Like To See You Again' of the spaciness 'Sextet' boasted. I'd Like . . .' is a much more *level* record, and sees ACR accentuating their funky overtones and peeling the music bare of everything else. 'I'd Like . . .' is full of sharp city clout; snappy, alive, aware . . . and, relative to their past, empty. It doesn't flirt with mysticism, hence it's got no tracks as magical as 'Knife Slits Water', nor does it take the risk of offending with bugle bursts or whistle squawks, or feature anything as blatantly silly as two sticks being cracked together. This ACR care too much about what people will think, they've lost their love of change.

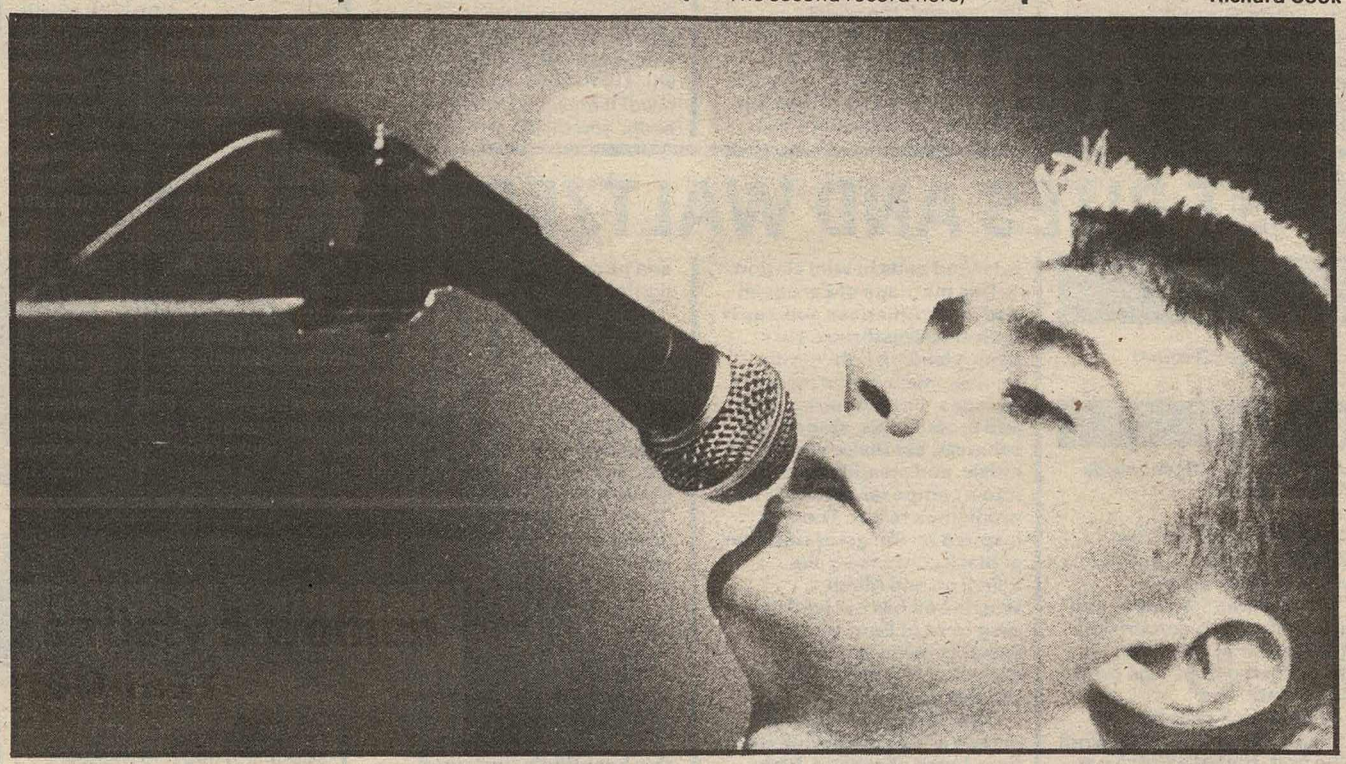
Of course, Donald Johnson's imaginative percussive movements and Jeremy Kerr's strong but flexible bass mean that if the music was to be judged purely on the (one) level of 'Disco', it'd still rate highly. ACR are in no danger of stagnation or extinction — but they deserve more than a shared place in a cosy pigeonhole.

On 'I'd Like . . .' they're too safely contained in the confines of their funky niche. They've swapped subtle lyric seduction for strong sexuality.

'Touch', the opener on side one, works because the blatantly physical lyrics *("Give all you've got/And girl you've got a lot/Your body feels so good to me")* are carried and enhanced by Kerr's throbbing bassline. Elsewhere, on 'Hot Knights' for example, the vocals are inaudible, although the characteristic deadpan mumble has been replaced by a half hearted paaaaaaarty tone twice as irritating.

'Guess Who' even sinks to *used* lyrics: Simon Topping imploring the listener to *"Work that body"* in a put-on American accent that would have to be a joke if it wasn't Simon Topping. But most of the tracks are instrumentals where even the previously untamed drumming is tidied into neat mediocrity. 'Saturn', for example, is pruned of all ACR hallmarks but the trumpets which, on their own, sound brassy and whiny, and 'Show Case' and 'Sesamo Apriti' feature self consciously weird noises ACR have wisely avoided up to now. A Certain Ratio aren't sounding like A Certain Ratio anymore so much as the latest NY disco imports. Is that enough?

Leyla Sanai



A certain Certain Ratio. Pic Kevin Cummins

THANK GOD FOR MONDAY

WEEKEND

La Variete (Rough Trade)

HOLD IT, could we stop here? I want to get off.

Weekend's album is the culmination of a movement that started as a laudable search for diversity outside of rock's constricting tube, but seems to have ended up as a perverse scrabbling for ANYTHING just as long as it's not the hated *rock*.

'La Variete', according to the sleevenotes, is "the French term for popular radio, everything that's not heavy rock; music drawing on diversity and depth." According to the contents of this album, though, it's our old friend Easy Listening — diversity and depth don't really get a look in. It simply sounds like an attempt to ship out the vinyl on the back of the latest lumbering beast — the "New Bossa Nova", another category for the weak-minded to latch onto now that the "New Jazz" has proved itself incapable of leaving the starting blocks.

Weekend, you'll remember, are the band structured around the voice of Alison Statton, who used to be in Young Marble Giants. You'll remember this because any mention of Weekend has to tack on, by means of explanation, the Young Marble Giants connection. The fact is, though, that Weekend are no more than a pale shadow of that mighty escapade — so far they've flatly failed to produce anything which even approximates the delicious innovation of the Giants.

What was so innately charming about the YMGs was the way the bones stuck out of the spindly arrangements in such diversely attractive directions. What we've got here is simply the Young Marble Giants with all those wonderful edges filed down to a boring, bland roundness, the risks eradicated and all those terrifying spaces comfortingly filled with twiddly guitars.

The single 'Drumbeat For Baby' may have promised a sortie into more interesting areas, but the remainder of this album fails to deliver.

Weekend's instrument twinkles are patently designed to be accompanied by the tinkle of glasses and the twaddle of polite conversation but they provide comparative highlights set against the unbelievable dullness of the vocal tracks. Take the opening shot of 'The End Of The Affair', where Alison's voice makes a nasal exploration of a lyric so bad it's not even funny. *"Dogs bark / Walk in the park"*? You're putting me on! Or rather, putting me off.

"The Weekend starts here," says the suitably trite press release. As I said, Could we stop it? I want to get off.

Don Watson

POISON GIRLS

Where's The Pleasure (X N Trix)

THE POISON Girls have always been slightly apart from the main body of the anarcho-punkmobile. Their thoughtful and considerate exposes of the trials and tribulations of life within 'the system' have consistently had that little bit more edge than the work of their fellow malcontents. Where playmates Crass shouted, The Poison Girls whispered and this album is a soft, but none the less powerful, continuation of that sigh.

'Where's The Pleasure' is a passionate, intricate and entertaining LP that employs a fantastic variety of styles — disco, funk, blues, soul and rock'n'roll — all played enthusiastically and convincingly. But the point of the album, beyond the rich music even, is its concern with 'The Fear of Freedom': *"You fight for your life held back by fear of falling/You fight for your life held back by fear of feeling/You fight for your life held back by fear of freedom"*. And, despite the axiomatic simplicity of the statement, it's an important message worth stressing for, after all, once you recognise the problems you're halfway to overcoming them.

At the base of the Poisons attack on 'fear', there is an insight and understanding of sex coupled with the idea that anxiety and repression within that function are probably the roots of all human oppression. The Poison Girls examine this theory and come to their conclusions on 'Soft Touch', a jumping, bright, sax-dominated number that tells the story of two anxious kids going to bed together and failing miserably until, through experimentation and relaxation, they both realise that there is nothing to worry about and the world is theirs: *"So they realised that sex didn't have to be a fight / time and time again they made energetic peace that night / both ways up and both ways round with no attack and no defence / they beat the government with sexual disarmament."*

As is usual with the Girls, the personal is amplified into the general; the wider struggle is implied and then encompassed within the framework of the LP — So the subsequent track is 'Take The Toys', a heart-stirring Deep South spiritual about the stupidity of nuclear armament.

Yes, the Poison Girls care. They care about the individual and they care about the world as a whole. But all this takes its toll and as Vi Subversa points out, 'I'm Tired Of Crying', which is an atmospheric, soulful song where her painful and grainy voice is heard at its best. *"I'm tired of crying for the broken backs and the broken dreams, it's a savage world, a savage world, and I want it to cry for me"*.

But cry she must, as cry we all must, and laugh as well, but the most important thing, as this album successfully strives to communicate, is that we must also love.

Richard North

Richard Famous — get these Poisons in your system. Pic David Corio.

KENNEDYS TOP THEMSELVES

DEAD KENNEDYS

Plastic Surgery Disasters (Alternative Tentacles)

LISTENING TO 'Plastic Surgery Disasters', The Dead Kennedys' second instalment of long playing murky malevolence and grim horror show satire, it has to be said that, in comparison, our own harvesting of the neo-punk crop — with the exception of Crass — has sicked up only milksop mannequins mouthing tracts of trendy manifestoes.

Where the stateside Kennedys and the boys in black from Epping Forest are fuelled by a dogged resolve that occasionally strays closer than comfort to inverted bigotry, even the best of the rest lag way behind in a self-inflicted limbo between out-and-out showbiz and mock-serioso gimmickry.

Although the subversive drone of 'Plastic Surgery Disasters' is largely predictable, The Kennedys still pack enough vitriolic diatribe, paramilitary polemic and metropolitan paranoia into their work to send a gaggle of Brit punx scurrying back to the latest Animal Liberation Front leaflets and CND posters for inspiration.

There's the 28-page, glossy black and white booklet that accompanies the record for a start. Thematically cohesive and probably more communicative than the record itself, the extensive photo-montage cum illustration — designed by Jello Biafra, the lead vocalist, and Winston Smith from Fallout Productions — forges a ruthless inquisition of contemporary society's caricatures and hang-ups.

It's a catalogue of duplicity and clandestine coersion — exaggerated, but always centred around a disconcerting truth.

The music itself toys with the insidious fanfare of 'California Uber Alles', and the metallic assault of 'Holiday In Cambodia' but this time with the steely edge of production they've previously lacked. Although Thom Wilson, the producer, retains much of the gothic proportions of 'Dead Fruit For Rotting Vegetables', he succeeds for the most part in dislocating the heavy-handed wedges of noise by deploying either the occasional extra embellishment or merely an idiosyncratic intrusion from Jello. 'Terminal Preppie', for example, utilises searing splinters of sax and clarinet to defuse the metallic din into distinguishable constituent sounds.

But 'Plastic Surgery Disasters' is still too excessive in its instrumental forays. There is still a distinct necessity to hone the hysteria into a more controllable chaos. Too often Biafra's incisive sarcasm struggles against the prevalent free for all of raking guitars and muddy drums.

When he does break through, he's stunning. 'Bleed For Me', a sinister peep back/ahead into the 'witchtrials' mentality of the CIA, jolts with a seething hostility. The opening cut, 'Government Drug', which sees the Kennedys drawing a parallel with Crass' 'They've Got A Bomb', has Biafra acting out the role of a Mephistophelian agent provocateur from the local council overseeing the introduction of a new mass medicine with sinister side effects.

But perhaps traipsing around an Orwellian nightmare to the tune of punkabilly hysteria, hard rock and Pistolian sneering isn't quite what you're after. Well, buy the book anyway . . . the record's free then.

Amrik Rai

MR SOFTEE OPTIONS

LAST RITES AND WALTZES

MIKE WESTBROOK ORCHESTRA

The Cortege (Original Records)

PHIL MINTON

A Doughnut In Both Hands (Rift Records)

Mike Westbrook — brass, no muck.

'THE CORTEGE' is Mike Westbrook's most ambitious work to date; an epic "composition for voices and jazz orchestra", comprising 15 pieces that reflect on no less a theme than "the cycle Life/Death/Life".

Westbrook cites two images as central to the work. The first, that of a horseman riding to his death, comes from Lorca's 'Cancion De Jinete', here given a sombre setting on 'Cordoba'. The second, that of a New Orleans jazz funeral, evokes the earliest black music tradition, a carnival that begins with grief and ends in wild elation.

This marriage of European and black American sources is typical of Westbrook. He's been a leading light of the English music scene for two decades; has led rock groups and brass bands, staged jazz cabarets, set Blake's songs to music, and steadily grown into a composer/arranger of prodigious talent. Though inspired by the great tradition of black composers like Ellington and Mingus, Westbrook has evolved his own form of Euro-jazz, drawing on an Old World culture of folk songs, poetry, cabaret and hymns.

'The Cortege' is a grand parade of this history: texts from Lorca, Rimbaud, Blake, folk songs from Sweden, chamber sections as taut and tense as Shostakovich, snatches of rock guitar, brass band marches, big band swing. If the overall mood is necessarily dark, there are brilliant flashes of grandeur and humour to constantly lighten the way.

It's not a programmatic work. The songs look at various aspects of death, mixing the bleak satire of 'L'Amore De Li Morti' with a carousing John Clare song or the elegaic pastoral of 'Erme Estuary', written in memory of Westbrook's father. 'Santarcangelo', the funeral procession itself, is the emotional heart of the work, moving from the brash horns of 'Flee As A Bird' and a rousing 'Jerusalem' to a poignant coda on solo cello.

'The Cortege' has changed dramatically since its first performance at Bracknell in 1979. Its current format, on this beautifully-packaged three-record set, is that which toured last spring with this same 16-piece orchestra. Westbrook's musicians do him proud: though it's chiefly an ensemble work, full of subtly spun textures, there are also a stream of fine solos, notably from Phil Todd's clarinet, Lindsay Cooper's sopranino and Phil Minton's voice, which can ride the majestic swell of Blake yet wrap itself in the eeriest of rustic tones for a splendidly garish 'Lady Howerd's Coach'.

Minton must be the country's best male jazz vocalist, though you'll only get a true idea of his astonishing range if you listen to 'A Doughnut In Both Hands' as well as 'The Cortege'. 'Doughnut' is an LP of "solo singing", a unique and utterly weird collection of improvised vocal noises.

Minton barks, whines, vomits, clucks, hums; coaxing every last delicate or disgusting sound from his larynx. Though he insists he's not working abstractly, that side one for instance is based on stories from the First World War, it's hard to discern much content beyond his virtuoso displays of what the human voice can get up, and down, to.

As likely to drive you up the wall as to fascinate, 'Doughnut' is the year's strangest LP. But even such startling idiosyncrasy pales beside the visionary scope of 'The Cortege' and its high-kickin' dance of death. Mike Westbrook's lavish funeral games already look a likely landmark for English jazz.

Graham Lock

THE DEBUT L.P. OUT 3rd DECEMBER
FROM
NO FUTURE
PETER AND THE TEST TUBE BABIES
Ltd Edition Inner Sleeve
LIVE
Distribution: Pinnacle & Rough Trade
Catalogue No. PUNK 3
Also On Cassette C PUNK 3

Dingwalls goes nationwide

— AND SCOOPS TOP ACTS FOR LONDON

DINGWALLS, the popular London music spot in Camden, has a string of major US bookings lined up for the next two weeks. This Friday and Saturday (3-4), there's the UK debut of Oklahoma band Rockin' Jimmy & The Brothers Of The Night, an outfit whose music is closely associated with such Tulsa musicians as J.J. Cale — and whose self-named album has just been issued by Sonet. December 7 and 8 sees the return of near-legendary soul'n'blues singer Etta James, and advance tickets for her shows are now available at £4.50. The venue also stages the only London appearances by Link Wray (14) and Dr John The Nightripper (15). And following its purchase by rock impresario Harvey Goldsmith, Dingwalls is now presenting a comedy night every Sunday, with Billy Connolly set for this weekend (5) — tickets £6.50 including meal.

Perhaps the most significant news of all, though, is that the name of Dingwalls is no longer to be confined to London. Goldsmith and his partner Peter Gross are opening a chain of Dingwalls venues throughout the country early in the New Year, all with the same atmosphere and facilities as the original London spot. It's expected that Liverpool Dingwalls and Newcastle Dingwalls will be the first to open in early January, and initial bookings for these two venues will be announced next week. They'll be followed by Dingwalls venues in Bristol, Blackpool, Sheffield and Hull, all of which are due to be launched later in January.

● Another top US blues star Ernestine Anderson is in town at the same time as Etta James — she's at Covent Garden The Canteen next week Monday through Saturday (6-11). The following week (13-18) sees the return of Jimmy Witherspoon, playing his first London season since his serious heart ailment earlier this year.

Pat Benatar's London special

PAT BENATAR flies into London to play a concert at the Hammersmith Odeon on Friday, January 21 — it's promoted by Harvey Goldsmith, and tickets are on sale now at the box-office and usual agencies priced £5.50 and £4.50. At present it's strictly a one-off, but the concert is part of a European tour, and more UK dates may be added to her schedule later. She has a new single titled 'Shadows Of The Night', taken from her hit album 'Get Nervous', issued by Chrysalis this week.

Another seven by Blancmange

BLANCMANGE, whose special Christmas show at London Hammersmith Palais on December 20 was announced last week, have now confirmed a string of seven provincial concerts — at Glasgow Tiffany's (December 12), Edinburgh Coasters (13), Nottingham Rock City (14), Birmingham Odeon (15), Liverpool Royal Court Theatre (16), Manchester Hacienda Club (17), and Sheffield Lyceum (18). With their single 'Living On The Ceiling' and album 'Happy Families' currently proving to be their biggest sellers to date, the band are now preparing a new single for release by London in the New Year.

Poisonous gigs

POISON GIRLS are touring this month in support of their new studio album 'Where's The Pleasure' on their own Xntrix Records label. It's their first outing to feature fretless bass player Chris Grace, who joins the existing line-up of Vi Subversa, Richard Famous and Lance D'Boyle. Guests on all dates are Rubella Ballet, and those confirmed so far are Brentwood Hermit Club (tonight, Thursday), Norwich Gala Ballroom (Friday), Sunderland The Bunker (Saturday), Durham No Nukes Benefit (Sunday), Bradford Palm Cove (December 7), Liverpool Warehouse (9), Carlisle City Hall (10), Manchester The Gallery (12) and Newcastle Bier Keller (13). More dates are being set, and areas not covered by this tour will be slotted into another schedule which is being finalised for the New Year.

AND MORE ON P.40 & 43

LINDISFARNE'S 61ST XMAS GIG

LINDISFARNE have added an unprecedented eleventh show to their string of Christmas concerts at Newcastle City Hall, due to exceptionally heavy demand — it's on Christmas Eve, and tickets are on sale now priced £5, £4 and £3.50 from the venue, or by post from Newcastle City Hall Box Office, Northumberland Road, Newcastle 1 (make cheques and POs payable to "The City Hall" and enclose SAE).

They'll be presenting a totally different show at Newcastle from the one they're currently touring — they'll be on stage for the entire evening, with no support act. The band have already announced that this will be their last Christmas season at Newcastle — by which time they will have completed 61 seasonal concerts at the City Hall.

Gigs by David Allan Coe set

DAVID ALLAN COE — one of contemporary country music's most outrageous characters, and something of a legend in this country due to his non-appearance here throughout his 15-year career — is at last set for his debut UK tour. He's bringing over his full US stage show, and dates so far confirmed by Lee Williams of Allen Promotions are London Grosvenor Rooms (February 2), Crewe Victoria Oakley Centre (5), Doncaster Gaumont (6), Ipswich Gaumont (8), St Albans City Hall (9), Chatham Central Hall (10), Keynsham Fry's Club (11) and Poole Arts Centre (13). Over the years, he's had over two dozen albums available here on import.

The The hitch after walkout

THE THE ran into a spot of bother when, during recording sessions for their new Some Bizzare single, Matt Johnson and Stevo walked out after an artistic disagreement. Their disappearance left the other members in a state of flux, especially as the defectors couldn't be traced until they were finally located at Niagara Falls! Johnson has since let it be known that he won't be finishing the single, though he will be playing live for the first time this year with Marc & The Mambas at London Drury Lane Theatre Royal this Sunday (5). As for The The — they reckon that the upset has cost them £10,000 though they are remixing the single this week.

DOLL BY DOLL — WHITHER NOW?

DOLL BY DOLL — whose greatly revised line-up now centres around Jackie Leven (guitar and vocals) and Helen Turner (keyboards and vocals), with the addition of two 19-year-olds Mark Fletcher and Chris Clarke on bass and drums respectively — are playing half-a-dozen British dates before Christmas. They are London Camden Dingwalls (tonight, Thursday), Manchester The Gallery (December 9), Retford Porterhouse (10), Coventry General Wolfe (11), Brighton New Regent (16) and Swindon Brunel Rooms (21). What happens after that is anyone's guess because, in an enigmatic Press release issued this week, they say that the band will "most certainly be making a major statement about their circumstances within the very near future."

GLADIATORS DUE

THE GLADIATORS return to the UK later this month for their first tour here in yonks. Dates are still being finalised, and are expected to be announced next week — but it's already known that their schedule climaxes at London Commonwealth Institute in Kensington on January 8, with Michael Prophet as special guest. To coincide with their visit, the group have an album of brand new material titled 'Back To Roots' released by Stunt Sound Records on December 10 — it's their first in Europe since they parted company with Virgin in 1980.

ICA to rock again

LONDON'S Institute of Contemporary Arts is to present another of its celebrated Rock Weeks at the turn of the year — from Friday, December 31, to Saturday, January 8. Again sponsored by Capital Radio, it aims to predict the sounds of 1983, and it's being billed as "Press Gang" — so called because it is asking seven music papers (including *NME*) each to select three bands on a given night, plus a surprise celebrity compere. The full line-up will be announced next week . . . Meanwhile, the ICA Cinema (The Mall, S.W.1) is presenting a double bill featuring Bob Dylan's *Don't Look Back* and John Cooper Clarke's *Ten Years In An Open Necked Shirt* for an extended run from today (Thursday) — Tuesdays to Fridays at 2.15, 5.15 and 8.15; Saturdays and Sundays at 5.15 and 8.15.

THOSE DAMNED PARTIES

THE DAMNED have lined up four special Christmas Party gigs in London, which will also serve to showcase their current Bronze single 'Generals'. They appear at Fulham Greyhound on Monday, December 13, then for the next three nights (14-16) they're at the Marquee Club where admission is £3.

● HAIRCUT 100 are playing an extra afternoon performance at London Strand Lyceum on Tuesday, December 28, on the basis of a ticket in exchange for a new toy. Take your new toy to Capital Radio foyer this Saturday (4), and you'll be given a ticket. All toys will go to under-privileged children.

Everlys reunite and plan date in London

THE EVERLY BROTHERS are re-forming after Christmas, and will be back in full-time action in 1983 with a new album and a world tour, including a major London appearance. The duo — whose contribution to the history of rock can't be over-estimated, with 20 smash hits to their credit in the UK charts during the "Golden Era" period of 1957-65 — parted company after a violent disagreement, and have been at loggerheads for the past decade, not even speaking to each other.

But now all the wounds have been patched up, and Don and Phil are back together again — and *NME* understands that one of their first comeback shows is planned for London's Royal Albert Hall, with a date already pencilled in. At present, they're putting together a backing band, and are trying to secure the services of renowned guitarist Albert Lee — who says he'd like to do it, though he may be prevented by his commitments to Eric Clapton.

Edmunds in Petty jamboree

DAVE EDMUNDS is to be special guest in the major London show by Tom Petty & The Heartbreakers at Wembley Arena next Tuesday (7). And it promises to be quite an occasion, because Edmunds' current band is likely to be joined by other musicians he's previously worked with — probably including Nick Lowe.

As reported, Edmunds is also playing two London Christmas shows at Victoria The Venue on December 21 and 22, exactly one year after the present line-up made its live debut there. And he has now named Idle Flowers as the support act for those two gigs.

A few more pre-Christmas dates are currently being finalised for Edmunds.

Support act on Petty's provincial dates (see *Gig Guide*) will be ex-Q Tips leader Paul Young, now fronting his own band, and augmented for this tour by Dexys' horns. He also plays his own headliners at Reading University (tonight, Thursday), Loughborough University (Friday), Oxford Polytechnic (Saturday), Norwich East Anglia University (Sunday) and London The Venue (December 14).

TOYAH CHRISTMAS EXTRA

TOYAH has added another London date to her short tour, which starts this weekend. She's already set to play the Lyceum Ballroom on December 6, but now she's confirmed a special Christmas show at the Shaftesbury Theatre (Cambridge Circus) on Wednesday, December 15 — tickets are all at the one price of £4.50, and they are only available from branches of Keith Prowse, with credit cards also being accepted subject to a 50p booking fee. (Please note that tickets are not on sale at the theatre itself because, at the moment, it doesn't have a box-office).

P.L.P. and Outlaw present

ECHO & THE BUNNYMEN

plus support

JANUARY
SAT 15th LANCASTER UNIVERSITY
SUN 16th EDINBURGH PLAYHOUSE
MON 17th NEWCASTLE CITY HALL
FRI 21st ROYAL COURT LIVERPOOL
SAT 22nd BIRMINGHAM ODEON
MON 24th HAMMERSMITH ODEON
TUES 25th SOUTHEND CLIFFS PAVILION
WED 26th GUILDFORD CIVIC
SAT 29th IPSWICH GAUMONT
SUN 30th LEICESTER DE MONTFORT HALL
FEBRUARY
WED 2nd CARDIFF TOP RANK
THURS 3rd BRISTOL COLSTON HALL

All tickets £3.50 except London £3.50/£4.00

ECHO & THE BUNNYMEN

record NEWS

122 oldies in one batch!

OLD GOLD RECORDS, the label which specialises in the reissue of former hits, this week qualifies for an entry in the Guinness Book Of Records — by releasing no fewer than 122 singles in one batch. A random selection includes 'From The Underworld' by **The Herd,** 'Hold Your Head Up' by **Argent,** 'I Know What I Like' by **Genesis,** 'Dance To The Music' by **Sly & The Family Stone,** 'Lean On Me' by **Bill Withers** and 'Happy Together' by **The Turtles** — plus **Pretty Things** tracks and **Marty Wilde** oldies. Distribution is by Spartan, from whom a full list may be obtained (01-903 4753). This brings the number of Old Gold's reissues to over 500.

THE PASSAGE: one of 16 tracks for 99p.

Compilation LPs

CHERRY RED have revived the idea of the ultra-cheap sampler album which, with ever-rising costs, was largely phased out more than ten years ago. But the label has managed to put together a collection featuring all 17 of its acts, running for 47½ minutes and selling for just 99p (LP or cassette). Titled 'Pillows And Prayers', it showcases the strongest available material by the artists concerned, who are *Five Or Six, The Monochrome Set, Thomas Leer, Tracey Thorn, Ben Watt, Kevin Coyne, Piero Milesi, Joe Crow, Marine Girls, Felt, Eyeless In Gaza, The Passage, Everything But The Girl, Atilla The Stockbroker, The Misunderstood, The Nightingales* and *Quentin Crisp*.

● Magnum Force Records' associate label Blue Moon this weekend releases its second compilation from the Laser reggae catalogue, titled 'Laser Reggae Hits'. It includes such chart successes as 'Up Town Top Rankin' by *Althia & Donna* and 'Money In My Pocket' by *Dennis Brown*, and among other acts featured are *Dhaima, Errol Thompson, Culture, Me And You, The Mighty Two* and *Prince Mohammid*.

● Peterborough-based Solo Records releases an 18-track cassette compilation titled 'All This And More', featuring the pick of the bands hailing from the local area — including *The Name, The Now, The Destructors* and *Revolvers*, to name just four. It costs £2.80 (including p&p) from Solo Records, Sales Office, 191 Eastfield Road, Peterborough PE1 4BH.

● Chiswick Records are putting together a compilation of Trash bands — including *The Milkshakes, The Stingrays, The Cannibals* and *The Changelings* — for release in early January. More details as soon as they come to hand.

● 'Rapped Uptight' is a double compilation album featuring some of the best single releases on America's Sugarhill label — by the likes of *Grandmaster Flash, The Sugarhill Gang, Candi Staton, The Sequence, Sylvia Robinson, Trouble Funk, The Treacherous Three, Mean Machine* and *The Funky Four*. It includes full-length versions of 'The Message' and 'Rapper's Delight', and it's issued this weekend through PRT.

● 'Alice'/'Floorshow' is the third **Sisters Of Mercy** single, issued this week on their own Merciful Release label. It was produced by the group's Andrew Eldritch and John Ashton of the Psychedelic Furs.

● **Charge,** fresh from their UK tour with The Damned, have their new single 'Luxury'/'Madman In The North' out this week. It's on the Kamera label, distributed by Stage One.

● Ex-Pink Floyd and Thin Lizzy guitarist **Snowy White** has signed a long-term deal with Towerbell Records, who have teamed him with top producer Tom Newman. He's about to start work on an album for March release, to be preceded by a single in January.

● Yet another Canadian heavy rock three-piece have emerged in the shape of **Santers,** who make their UK debut with the album 'Racing Time', for release this weekend through the Heavy Metal Worldwide label. There's a possibility of the trio coming to Britain in the New Year for some live shows.

● San Francisco cult attraction **Chrome** release a six-album box set of past, rare and new material. It's a limited edition of 5000 on Chrome's own Siren label, issued only in the States, but it's freely available here on import.

● **Divine** is the cult underground, and somewhat notorious, star of such tasteless movies as *Pink Flamingoes*. But her disc debut with 'Native Love Step By Step' is said to be remarkably tasteful. It's on the O Records label, through PRT.

● Another version of the theme from the movie *E.T.* is released on Towerbell Records this week — it's called 'Flying', and it's by the **London Symphony Orchestra.** Composer John Williams' own recording has already been issued.

● Top Ranking Records are issuing a special limited edition of the new **Black Slate** dub album, featuring eight tracks and selling at the same price as a 12-inch single. It was only previously available as an insert in their recent album 'Six Plus One'. The band start work shortly on a new LP for February release.

● Due to the collapse of Blackhill Music and Sheet Records, **The Broughtons** have arranged for their latest album 'Superchip' to be made available by mail order — priced £3.99 from Weemeenit, 62 (rear) High Street, High Barnet, Herts EN5 5SJ.

● **Abrasive Wheels** have their debut album out this week on Bristol's Riot City label, with distribution by Pinnacle and The Cartel. Titles 'When The Punks Go Marching In', it was produced by Mike Stone.

● **Martin Roper,** who was unceremoniously chucked out of Anti-Pasti earlier this year, comes bounding back with his own band — aptly named Martin Roper's Fate. They've signed with Rondelet Records, and make their debut with 'The Death Penalty EP' in mid-January. Roper plans to take the outfit on the road in February.

● **Swamp Children** follow their recent 12-inch single 'Taste What's Rhythm' with their debut album on Factory Records — titled 'So Hot', it comprises eight self-penned and self-produced tracks, and it features torch singer Ann Quigley.

● Whaam Records, the label formed by TV Personalities, have signed four more acts. They are **Khartomb, The White Brothers,** all-girl group **The Daytrippers** and punk outfit **Onslaught.** All will have debut singles released soon after Christmas.

● A retrospective **Throbbing Gristle** album, containing mainly unreleased material, has been issued by Power Focus Records with the approval of the band members. Titled 'Assume Power Focus', it's available from the label at 14 Beverley Road, Chiswick, London W.4, and costs £6 (including p&p).

● **Raymond Naptali** releases his first solo album 'Trouble Possee', produced by reggae sound system king Fatman, on CSA Records. The rhythms were laid down in Jamaica, with voice added in London.

Fun Boy 3, Soft Cell, Kool, Boney and Grandmaster

SHAKIN'STEVENS offers his version of 'Blue Christmas' as the main title on a special edition four-track EP, issued this week by Epic. It's a studio recording, though the other three songs were recorded live during his recent autumn tour — they are 'Josephine', 'Lawdy Miss Clawdy' and 'Que Sera Sera'. From the same label comes a new ABBA single, featuring 'Under Attack' and 'You Owe Me One'.

CHIC release their first album for a year on December 10 on the Atlantic label titled 'Tongue In Chic', which must qualify as the year's worst pun. Their lengthy absence has been caused mainly because they've been working on the *Soup For One* film soundtrack, which yielded the Carly Simon hit 'Why'.

CRYSTAL GAYLE releases her ninth album on December 10, though it's her first for the Elektra label, to whom she recently signed. Of the ten tracks, seven were produced by her longtime producer Allen Reynolds, and the other three by Jimmy Bowen.

GRANDMASTER FLASH & The Furious Five have a new single rushed out tomorrow (Friday) by Sugar Hill, through PRT, to coincide with their debut British tour starting this weekend (reported last week). 'Scorpio' is a musical departure for the band, which sees them exploring electro-funk and using vocoders, while 'It's A Shame' is their version of The Detroit Spinners' oldie. The two titles combine as a double A-sider.

FUN BOY THREE have their new single 'The More I See (The Less I Believe)' issued by Chrysalis this week in both 7" and 12" formats. The 12-incher has the A and B-sides repeated on both sides of the record, which sells at a special low price of less than £1.50. The group are now busy recording their second album, which is provisionally set for late January release.

SOFT CELL have a limited edition boxed set called 'The 12" Singles' issued through Phonogram on December 3. It contains 'Tainted Love', 'Memorabilia', 'Torch', 'Bedsitter', 'Say Hello, Wave Goodbye' and 'What' all in their original 12-inch sleeves. Also included is a colour eight-page booklet, with previously unpublished pictures and a personal history of the tracks by Marc Almond.

KOOL & THE GANG follow their 'Ooh La La' hit with a new single issued this weekend by Delite Records (through Phonogram) titled 'Hi De Hi, Hi De Ho'. It's taken from their current album 'As One', and there's an extended version available in 12-inch form.

BARRY MANILOW sings Fats Waller! His new single is an up-dated treatment of the classic 'I'm Gonna Sit Right Down And Write Myself A Letter', taken from his newly released album 'I Wanna Do It With You', and issued by Arista this week. It comes in a special fold-out poster sleeve.

THE BEATLES' boxed set of 26 singles, plans for which have already been revelaed by *NME*, is now officially set for release next Monday (6) by EMI. The singles all come in new picture bags, using original photos dating from the year in which each single was first released, though these picture bags will not be available individually.

BONEY M, who've just issued a single reviving The Seekers' 1965 hit 'The Carnival Is Over', now release a Christmas album on Atlantic/Hansa Records. It's named after their 1978 chart-topper 'Mary's Boy Child' and it contains a selection of favourite seasonal songs. It was recorded before Bobby Farrell left the group to be replaced by Reggie Tsiboe.

AL GREEN dispels rumours that he is quitting the music scene in order to devote himself to religion, by releasing a new soul and gospel album called 'Precious Lord'. It's on the Hi-Cream Records label, through PRT.

CHAKA KHAN, the former Rufus lead singer, has her fourth solo album issued by Warner Brothers on December 10 with her name as its title. Guests on the set include Rick James and The Average White Band's Hamish Stuart.

● **Jonathan King,** who's had a string of chart successes under his own name and various psuedonyms, puts them all together on the 16-track 'King Size King — The Hits Of Jonathan King' released by PRT this week. Also out on the same label is a new LP by **The Spinners,** who've now been going strong for over 20 years, titled 'Here's To You . . . From The Spinners'.

● Les Disques Du Crepescule this week release another recording from Brussels systems musicians **Soft Verdict,** titled 'Vergessen'. And on the associate Operation Twilights label, there's the single 'Santa Baby' by **The French Impressionists.** Both are distributed exclusively by The Cartel.

● **Pigbag** have let it be known that they are about to announce "a very interesting" addition to their current line-up. The augmented band have already recorded a new single and album, for realease on Y Records in the New Year, when they'll be going back on the road for a major tour.

● **George Allison** — who has worked with such reggae greats as Bob Marley and John Holt, and was also lead singer with The Highlites — has his first solo album 'Exclusive' issued this week through Rough Trade. Recorded in Jamaica and produced by Carl Prince, it features such star musicians as Sly Dunbar, Robbie Shakespeare and Winston Wright.

● 'I Staggered Mentally' is the enigmatic title of the new album from **Portion Control** on In Phaze Records, distributed by Rough Trade. From the same label in association with European Records comes the LP 'Brighter Now' by **The Legendary Pink Dots.**

● A new label called 5th Column Records, with distribution by Pinnacle, debuts on December 3 with two singles — '(I'm Not Your) Stepping Stone' by **Virus** and 'Drive My Car' by **Nastyfacts.**

● British-born **Robbie Patton** has a new ten-track album titled 'Orders From Headquarters' issued by Atlantic on December 10, and it includes guest appearances by Fleetwood Mac's Stevie Nicks and Christine McVie. Out on the same day and label is the debut LP from New Yorker **Amy Kanter,** mainly featuring her own compositions.

● **Psychic TV,** who've just released their debut album 'Force The Hand Of Chance' on Some Bizzare, issue a single from the LP on December 10 titled 'Just Drifting'. The B-side 'Breakthrough' is the first full track on vinyl to be recorded in the new Zuccarelli Holophonic stereo technique, which it's claimed gives an "all-around" effect — in fact, this is achieved by digital recording without the use of microphones. The 12-inch version has a third bonus track called 'OV Power'.

● Hypothetical Records rush release the debut album by **The (Hypothetical) Prophets** titled 'Around The World With The Prophets'. It includes their two previous singles 'Back To The Burner' and 'Wallenburg', and other items on various sensitive subjects. It's issued through Initial Records and distributed by Pinnacle.

● **Morrissey Mullen** release their own funky version of the theme from the movie *Blade Runner* on Beggars Banquet this week. This comes about after Dick Morrissey was asked by Vangelis to play the lead on the original movie soundtrack, though this was never released commercially, and instead Vangelis recorded a studio album.

HEAD MUSIC PRESENTS
THE fall
THE DANSE SOCIETY
ETON CROP
FELT
LYCEUM STRAND, WC2
SUNDAY 12th DECEMBER at 7·30
TICKETS £3·00 (INC. VAT)
ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715,
LONDON THEATRE BOOKINGS TEL: 439 3371;
PREMIER BOX OFFICE, TEL: 240 2245,
KEITH PROWSE, TEL 637 3131, ALBEMARLE, STARGREEN;
OR ROCK ON RECORDS, ROUGH TRADE RECORDS; OR £3.50 ON NIGHT

HEAD MUSIC PRESENTS
Ian Dury & The Blockheads
PLUS SPECIAL GUESTS
LYCEUM STRAND WC2
SUNDAY 19th DECEMBER at 7·30
TICKETS £4·00 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715
LONDON THEATRE BOOKINGS, TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245;
KEITH PROWSE, TEL: 637 3131; ALBEMARLE, TEL: 283 9261; STARGREEN, TEL: 437 5282;
ROCK ON RECORDS; ROUGH TRADE RECORDS, OR £4·00 ON NIGHT

HEAD MUSIC PRESENTS
the BOOMTOWN RATS
LYCEUM STRAND, WC2
PLUS special guests
MONDAY 20th DECEMBER at 7·30
TICKETS £4.00 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715
LONDON THEATRE BOOKINGS, TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245;
KEITH PROWSE, TEL: 637 3131; ALBEMARLE, TEL: 283 9261; STARGREEN, TEL: 437 5282;
ROCK ON RECORDS; ROUGH TRADE RECORDS, OR £4.00 ON NIGHT

HEAD MUSIC AND I.T.B. PRESENT
THE KINKS
WITH GUESTS
IDLE FLOWERS
LYCEUM STRAND, WC2
WEDNESDAY 22nd DECEMBER at 7·30
TICKETS £4.00 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715
ROCK ON RECORDS; ROUGH TRADE RECORDS, OR £4.00 ON NIGHT
LONDON THEATRE BOOKINGS, TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245;
KEITH PROWSE, TEL: 637 3131; ALBEMARLE, TEL: 283 9261; STARGREEN, TEL: 437 5282;

HEAD MUSIC PRESENTS
SPEAR OF DESTINY
AKA
THEATRE OF HATE
THE COCTEAU TWINS
UNDER TWO FLAGS
THE SISTERS OF MERCY
THE NATIONAL BALLROOM
HIGH ROAD, KILBURN
WEDNESDAY 22nd DECEMBER at 7·30
TICKETS £3.50 (INC. VAT) ADVANCE BOX OFFICE, TEL: 328 3141
LONDON THEATRE BOOKINGS, TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245;
KEITH PROWSE, TEL: 637 3131; ALBEMARLE, TEL: 283 9261; STARGREEN, TEL: 437 5282;
ROCK ON RECORDS; ROUGH TRADE RECORDS, OR ON NIGHT

nationwide GIG GUIDE

TOM PETTY & The Heartbreakers are always well received in this country, though their visits have been somewhat spasmodic of late — which means that their short pre-Christmas tour is all the more welcome, opening in style at London's Wembley Arena on Tuesday and continuing at Manchester on Wednesday. They're one of several new additions to the tour circuit this week and — although, as we anticipated, the aggregate number of gigs is slightly down — there's still an abundance of big names on the road.

It's been over a year since THE BOOMTOWN RATS last did the UK rounds, and they're now making partial amends by undertaking a brief seasonal outing, kicking off at Uxbridge (Saturday) and Nottingham (Sunday) — though there's the prospect of a more extensive tour when their next album is released in the New Year.

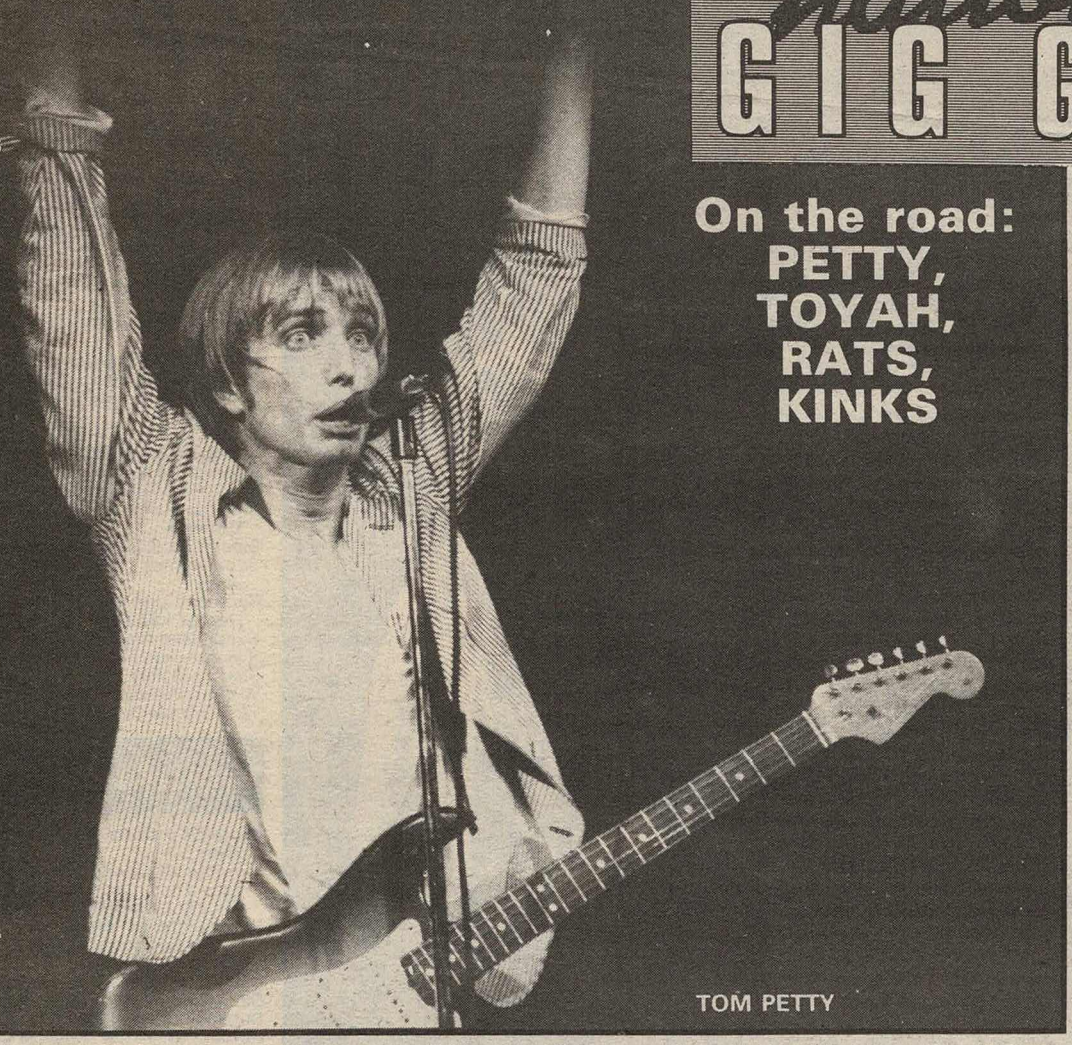
Yet another band whose British travels have become extremely sparse are THE KINKS, mainly because they're now spending much of their time in the States. But they, too, have hopped upon the Yuletide bandwagon — and they open their concert schedule at Edinburgh (Thursday), Manchester (Friday), Liverpool (Sunday), Middlesbrough (Monday) and Birmingham (Tuesday).

ROY HARPER has been even more inconspicuous recently, but now that his new album 'Work Of Heart' is on release he's making up for lost time — you can catch him in action, together with his new band, at Hitchin (Friday), Huddersfield (Saturday), Sheffield (Sunday), Manchester (Monday) and London The Venue (Tuesday).

GRANDMASTER FLASH & The Furious Five begin their debut UK tour with two nights at London The Venue on Saturday and Sunday.

Among other acts setting out this week are CLIFF RICHARD, who starts in Glasgow on Friday, though this is strictly a gospel tour and supposedly low-key. . .EURYTHMICS, featuring Annie Lennox and Dave Stewart, begin their one-nighter series in Bristol on Friday in support of their new 'Love Is A Stranger' single. . .SLADE, whose Christmas tour has become something of a tradition, commence this year's jaunt in Norwich on Sunday. . .and FASHION, who've just finished a British tour, now play Leicester (Friday) and Manchester (Saturday) as an afterthought.

Oh yes, and then there's TOYAH. But more about her over the page.



TOM PETTY

On the road: PETTY, TOYAH, RATS, KINKS

thursday 2nd

Aylesbury Friars: **Solstice**
Basildon Treble Chance: **Lazerazor**
Birmingham Barrel Organ: **Orphan**
Birmingham Bournbrook Hotel: **The Dancing Did / Bod / Dance Naked In The Sun**
Birmingham University: **And Also The Trees**
Bordon The Robin Hood: **Chester**
Bournemouth Pinecliffe Bars: **Crossfire**
Bradford Manhattan Club: **Xero**
Brentwood Hermit Club: **Poison Girls / Rubella Ballet**
Brighton New Regent: **Swans Way / Christians In Search Of Filth**
Bristol Old Lock and Weir: **Night Music**
Canterbury Kent University: **Aswad**
Chesterfield Star Inn: **Our Pete & The Wage Slips / Jumping Jeannie & The 4½ Garden Gnomes**
Corby Trades & Labour Club: **The Taxx**
Coventry General Wolfe: **The Sound**
Croydon Fairfield Hall: **The Chieftians**
Croydon The Cartoon: **A Bigger Splash**
Deal Swan Hotel: **The Record Players**
Dunstable Queensway Hall: **Steeleye Span**
Eastcote Botton Line: **Medium Wave Band**
Edinburgh Playhouse Theatre: **The Kinks**
Fleet Country Club: **Larry Miller Band**
Gateshead Honeysuckle: **Harry & The Headaches**
Glasgow Apollo Theatre: **Michael Schenker Group**
Glasgow Dial Inn: **The Dolphins**
Gravesend Woodville Hall: **Vardis**
Gt. Yarmouth Big Apple: **Scarabus**
Guildford Wooden Bridge: **Twelfth Night**
Hanley The Star: **Dagaband**
Hemel Hempstead Cellar Rock Club: **L. A. Hooker**
Hemel Hempstead Pavilion: **Eddie Thompson Trio**
High Wycombe Nags Head: **Dragonlord / The Tuxedos**
Hitchin The Regal: **Second Image**
Hull Duke of Cumberland: **Dave Kelly Band**
Kendal Brewery Arts Centre: **Louis Moholo's Viva La Black**
Leeds University: **Kid Creole & Coconuts**
Leicester De Montford Hall: **The Nolans**
Liverpool Left Bank Bistro: **The Cherry Boys**
Liverpool Polytechnic: **Wah!**
Liverpool The Mayflower: **The Rivals**
Liverpool Warehouse: **Malchix**
London Battersea Arts Centre: **Harvey & The Wallbangers**
London Battersea The Latchmere: **Popsicle**
London Battersea The Pavilion: **Laslo & The Leopards**
London Brentford Red Lion: **Chuck Farley**
London Brixton Ace Cinema: **The Dead Kennedys**
London Camden Dingwalls: **Doll By Doll / High Zierra**
London Camden Dublin Castle: **King Kleary & His Savage Mooses**
London Camden Musicians Collective: **994 Engineers / Kang / House Devils**
London Catford Black Horse: **The Wild Eagles**
London Charing Cross Duke of Buckingham: **The Invisibles**
London City Polytechnic (NUS & guests only): **Dillinger**
London Eltham Yorkshire Grey: **Tobruk**
London Fulham Golden Lion: **Juke Jump**
London Fulham Greyhound: **The Shakin' Pyramids / The Rimshots**
London Fulham Kings Head: **Jazz Sluts**
London Hammersmith Klub Foot at Clarendon Hotel: **One The Juggler**
London Hammersmith Odeon: **Ultravox**
London Islington Hope & Anchor: **The Chevalier Brothers / William Blake & The Eternals**
London Islington Pied Bull: **The Corporation / Cellar 16**
London Kensington De Villiers Bar: **Gold Dust Twins**
London Marquee Club: **UK Subs**
London N.7 The Favourite: **Jan Ponsford Quintet with Jim Dvorak**
London N.W.2 Hogs Grunt: **The Thin Men**
London Oxford St. 100 Club: **Infa Riot**
London Putney Half Moon: **The Breakfast Band**
London Shepherds Bush The Bush Hotel: **Mark Miwurdz / Chip Shop Show / Hit The Deck / EEC**
London Southgate Pink Elephant: **Risk (until Saturday)**
London Stoke Newington Regagsus: **Hank Wangford Band**
London Strand Lyceum Ballroom: **Orange Juice / Farmer Boys**
London Tottenham-Court Rd. Dominion Theatre: **Lindisfarne**
London Victoria The Venue: **The Church**
London Waterloo Royal Victoria: **Freddy's Feetwarmers**
London Wembley Arena: **The Jam / Big Country**
London West Hampstead Moonlight Club: **Menage A Trios**
London Willesden The Spotted Dog: **The Directors**
London W.1 (Charlotte St) Sol y Sombra: **Musica Pop**
London W.1 (Greek St) Le Beat Route: **Room 13**
London W.C.1 New Merlin's Cave: **Playn Jayn**
Manchester Apollo Theatre: **U2**
Manchester Band On The Wall: **Spirit Level**
Manchester The Gallery: **The Alarm**
Newcastle Bierkeller: **Secret Sex / Deviation / Suspicions Confirmed**
Norwich East Anglia University: **Gary Moore Band**
Nottingham Hearty Good Fellow: **Colin Staples Breadline / Ray Gunn & The Lasers**
Oxford Apollo Theatre: **Simple Minds**
Oxford Pennyfarthing: **Welly**
Scunthorpe Berkeley Hotel: **Dave Berry**
Sheffield City Hall: **Dire Straits**
Sheffield Leadmill: **The Fall / Laughing Clowns**
Sheffield Limit Club: **Rok Star**
Sheffield The Hanover: **Vincent Tate & The Innocents / The Fighting Tikkas**
Shrewsbury Tiffany's: **The Nashville Teens**
Stamford Danish Invader: **Dawn Trader**
Stockport Brookfield Hotel: **The Freshies**
Stockport Smugglers: **Blitz/The Curse/ State Victims**
Sunderland Heroes: **Cagesplay**
Swansea Dublin Arms: **Sphinx**
Wakefield Tickles: **Room 101**
Walsall Pretty Bricks: **Fault**
Wolverhampton The Woodhayes: **Sub Zero**

friday 3rd

Aldeburgh Snape Maltings: **The Chieftains**
Aldershot West End Centre: **Mike Cooper / Sonny Black / The Millhouse Boys / Screaming Frank Sidebottom**
Birmingham Bournbrook Hotel: **Here & Now**
Birmingham (Edgbaston) Bell & Pump: **Fault**
Birmingham Fighting Cocks: **And Also The Trees / A To Z / Design**
Bournemouth Winter Gardens: **Elton John**
Bridlington Spa Hall: **Dire Straits**
Brighton Dome: **Simple Minds**
Brighton New Regent: **C-Saim**
Bristol Colston Hall: **Shalamar**
Bristol University, Badcock Hall: **Eurythmics**
Canvey Island Gold Mine: **The Apollinaires**
Chalfont St Giles Newlands Park College: **Solstice**
Chelmsford Chelmer Institute: **Zooker**
Christchurch Jumpers Tavern: **Twelth Night**
Colchester Essex University: **Mari Wilson & The Wilsations**
Coventry Lanchester Polytechnic: **Ramrods**
Coventry Ryton Bridge: **Streetlite**
Croyland Fairfield Hall: **Lulu & Her Musicians**
Croydon The Star: **Sugar Ray Five**
Darlington Arts Centre: **Louis Moholo's Viva La Black**
Dudley J.B's Club: **Drive Shaft**
Edinburgh Coasters: **Bow Wow Wow**
Exeter University: **Dagaband / Streets Ahead**
Farnham West Surrey College of Art & Design: **Guy Jackson**
Gateshead Honeysuckle: **The Sensible Pencils**
Glasgow Apollo Theatre: **Cliff Richard Gospel Concert**
Glasgow Night Moves: **James King & The Lone Wolves**
Glasgow The Venue: **Chasar**
Gravesend Red Lion: **English Rogues**
Gt Yarmouth Big Apple: **The Original Crabs**
Harrow The Roxborough: **Dream Cycle 7**
Hastings Rumours Club: **Promises**
Hatfield The Forum: **Randy Edelman**
Hitchen The Regal: **Roy Harper**
Keith Longmore Hall: **Pallas**
Kingston The Swan: **The 01 Band**
Leeds Lyddon Hall: **Mutton Chop Band / Jameson Hills**
Leeds University: **The Man Upstairs / Surfin' Dave / The Bee Nee Teas / Little Brother / Seething Wells**
Leeds University Union: **Dillinger**
Leicester De Montfort Hall: **U2**
Leicester Phoenix Arts Centre: **The Howdy Boys**
Leicester University: **Fashion**
Liverpool Empire Theatre: **The Nolans**
Liverpool The Left Bank: **The Farm**
Liverpool Warehouse: **The Fall / Laughing Clowns**
London Battersea The Pavilion: **Jackie Lynton Band**
London Brentford Red Lion: **G.B. Blues Band**
London Brixton Ace Cinema: **Misty In Roots**
London Brixton Frontline Theatre: **The Stingrays / The Corvettes**
London Brixton Old White Horse: **Mark Miwurdz / Chip Shop Show / Hit The Deck / EEC**
London Camberwell Art College: **The Sound**
London Camden Dingwalls: **Rockin' Jimmy & The Brothers Of The Night**
London Camden Dublin Castle: **Doc K's Blues Band**
London Camden Southampton Arms: **Jellyroll Blues Band**
London Chelsea College: **The Thin Men**
London Covent Garden Rock Garden: **Tee Vees**
London Deptford Albany Empire: **Michael Smith**
London Elephant & Castle Southbank Polytechnic: **Roy Wood / Tangiers / Jay Laser**
London E14 The White Swan: **The Poor Boys**
London Farringdon The Metropolitan: **Alvaro / The Starfighters / Lowest Note On the Organ**
London Fulham Golden Lion: **Dirty Nights**
London Fulham Greyhound: **The Hollywood Killers / Rum Jungle**
London Fulham Kings Head: **The 45's**
London Hammersmith Clarendon Hotel: **The Bank Robbers / The Red Bandana**
London Hammersmith Odeon: **Ultravox**
London Harrow Rd. Centro Iberico: **Andy Mason Units / The Ffuts / Closer To The Sun etc. (for three days)**
London Islington Hope & Anchor: **K.K. Khan Band**
London Marquee Club: **UK Subs**
London Mile End Queen Mary College: **Sad Lovers & Giants / Perry The Gook**
London North Polytechnic:: **The Higsons**
London NW2 Grosvenor Rooms: **Pinto**
London NW2 Hogs Grunt: **Oasis / Steve Pheasant Band**
London Oxford St 100 Club: **Cayenne Big Band / Miller & Fowler**
London Peckham Newlands Tavern: **Tokyo**
London Putney Half Moon: **Tony McPhee Band**
London Southall Friends: **Morrissey Mullen**
London Stockwell The Plough: **Southside**
London Stoke Newington Pegasus: **Kokomo**
London Tottenham Court Rd. Dominion Theatre: **After The Fire**
London University Union: **Wah!**
London Victoria The Venue: **OK Jive**
London Wembley Arena: **The Jam / Big Country**
London West Hampstead Moonlight Club: **Direct Hits / The Marble Staircase**
London West London Institute of Higher Education: **The Coup**
London Woolwich Thames Polytechnic: **Animal Magic**
London WC1 New Merlin's Cave: **Roy Wood's Helicopters / Siren**
Manchester Apollo Theatre: **The Kinks**
Manchester Band On The Wall: **Inheritance**
Manchester The Gallery: **Chris Sievey & The Freshies**
Manchester University: **The French**
Middlesbrough Raffles Club: **Dave Berry**
Norwich Gala Ballroom: **Poison Girls / Rubella Ballet**
Oxford Apollo Theatre: **Lindisfarne**
Oxford Caribbean Club: **The West City 5**
Oxford (Cowley) Original Swan: **Walking Wounded**
Oxford Merton College: **Drama**
Oxford Pennyfarthing: **Splash**
Poole Arts Centre: **Gillan / Spider**
Redditch Valley Stadium: **Lady Killer**
Rochester Brewery Folk Club: **Silly Wizard**
Sheffield Lyceum Theatre: **Kid Creole & The Coconuts**
Sheffield Polytechnic: **The Bootleg Beatles**
Sheffield University: **The Blues Band**
Southampton Gaumont Theatre: **Steeleye Span**
Southend Cliffs Pavilion: **Dr Feelgood**
Southend West End Bar: **Point Panic**
Stockport Poco Poco Club: **Room 101**
Tunbridge Wells Assembly Rooms: **Second Image**
Wakefield Bretton Hall College: **Yorkshire Actors / The Tramp**
Worcester College of Higher Education: **The Cheaters**
Yeovil Rainbow Club: **Sphinx**

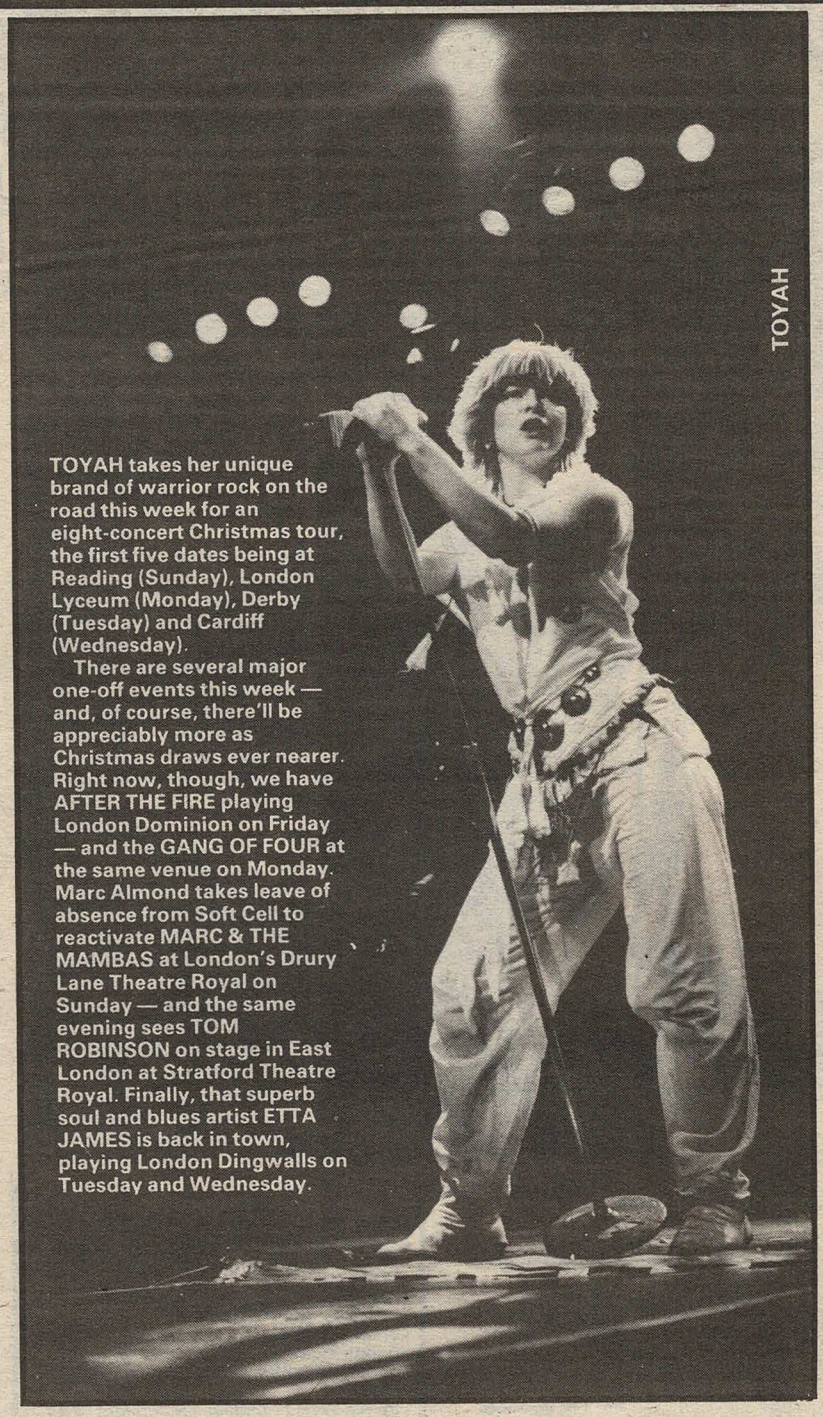
saturday 4th

Aldershot West End Centre: **Jake Thackray/ Toffs**
Aylesbury New Zealander: **Solstice**
Bangor Rollerama: **Spear Of Destiny**
Bath The Rondo: **Night Music**
Birmingham Carlton Cinema: **Dillinger**
Birmingham (Edgbaston) High Hall: **Shriekback**
Birmingham Fighting Cocks: **Ritual / P.P & The Pungent Smells**
Birmingham Odeon: **U2**
Birmingham University: **Lindisfarne**
Bolton Westhoughton Sports Hall: **Here & Now**
Bournemouth Winter Gardens: **Elton John**
Bracknell South Hill Park Arts Centre: **Pyewackett**
Bradford University: **Budgie / Dagaband**
Brighton New Regent: **C-Saim**
Bristol The Hawthornes: **Jimmy Witherspoon**
Cambridge Sea Cadet Hall: **GBH / The Destructors / English Dogs**
Cardiff Nero's: **Eurythmics**
Cardiff St David's Hall: **Randy Edelman**
Chesterfield Top Rank: **Bingo Reg & The Screaming Jeannies / Stuttering Jack & The Heart Attacks**
Coventry Warwick University Students Union: **The Alarm**
Deeside Leisure Centre: **Dire Straits**
Dudley J.B.'s Club: **Sad Lovers & Giants**
Dundee University: **Bow Wow Wow**
Edinburgh Playhouse Theatre: **Cliff Richard Gospel Concert**
Edinburgh The Coral Roof: **Halcyon Daze**
Glasgow Strathclyde University: **James King & The Lone Wolves**
Grantham Gonerby Hall: **Purple Leaders**
Gravesend Rad Lion: **Larry Miller Band**
Gt. Yarmouth Big Apple: **Buster James Band**
Halifax Queen's Road Centre: **Yorkshire Actors / The Tramp**
Hanley The Vine: **The Zanti Misfitz**
Hastings Rumours Club: **Red Guitars**
High Wycombe Nags Head: **Martial Law**
Huddersfield Polytechnic: **Roy Harper**
Kingston Polytechnic: **Clint Eastwood & General Saint**
Leicester De Montfort Hall: **Michael Schenker Group**
Leysdown (Isle of Sheppey) Stage 3: **Second Image**
Liverpool Pyramid Club: **Animal Nightlife**
Liverpool The Left Bank: **Faction**
Llandudno Astra Cinema: **Gary Moore Band**
London Battersea The Pavilion: **Hothouse**
London Brentford Red Lion: **Fast Buck**
London Camden Dingwalls: **Rockin' Jimmy & The Brothers Of The Night**
London Camden Dublin Castle: **The Geraint Watkins Jamboree**
London Camden Musicians Collective: **Seething Wells / Youth In Asia / The Apostles / The Stern Legs**
London Central Polytechnic: **Jay Lazer & The Phantom Orchestra**
London Charing Cross Duke of Bukcingham: **The Invisibles**
London Clapham 101 Club: **A Bigger Splash**
London Covent Garden Rock Garden: **The Shakin' Pyramids**
London Deptford Albany Empire: **Rico / The Breakfast Band**
London E.14 The White Swan: **The Beatroots**
London Fulham Golden Lion: **Ricky Cool Band**
London Fulham Greyhound: **The Inmates / The Bank Robbers**
London Fulham Kings Head: **Salt**
London Greenwich The Mitre: **The Thin Men**
London Hammersmith Odeon: **Ultravox**
London Harrow Rd. The College Park: **Mr. Clean / Roland Muldoon**
London Islington Hope & Anchor: **Deke Leonard Band**
London Islington Pied Bull: **The Shattered Dreams**
London Kentish Town Inter-Action Centre: **Ian Carr's Jazz Ensemble / Fusion**
London Leicester-Square Centre Charles Peguy: **Pat Crumley & Friends**
London Marquee Club: **Mama's Boys**
London N.W.2 Hogs Grunt: **Macondo**
London N.W.2 The Cricklewood: **Mark Miwurdz / Chip Shop Show / Hit The Deck / EEC**
London Putney Half Moon: **George Melly & The Feetwarmers**
London Regents Park Cecil Sharp House: **Chris Rohmann**
London School Of Economics: **Dr Feelgood**
London Stockwell Old Queens Head: **Talkover / Makka**
London Stoke Newington Pegasus: **Big Chief**
London Tottenham-Court Rd. Dominion Theate: **Shalamar**
London Victoria The Venue: **Grandmaster Flash & The Furious Five**
London Wembley Arena: **The Jam**
London West Hampstead Moonlight Club: **TV Personalities / Doctor & The Medics**
London W.1 (Conway St) Adams Arms: **Heathcote Williams / Tongue Circus / Rory McLeod**
London W.C.1 New Merlin's Cave: **True Life Confessions**
Manchester Apollo Theatre: **Fashion**
Manchester Band On The Wall: **Oduduwa**
Manchester Polytechnic: **Wah!**
Manchester The Gallery: **The Hostages / The Band**
Manchester University: **The Fall / Laughing Clowns**
Middlesbrough The Cavern: **Dagaband**
Newmarket Memorial Hall: **Tutch**
Norwich East Anglia University: **Shakatak**
Norwich Premises Arts Centre: **Louis Moholo's Viva La Black**
Nottingham Union Rowing Club: **The Lurkers / The Vibrators**
Nottingham University: **The Man Upstairs**
Oxford Pennyfarthing: **Truffle**
Peterlee White House Community Centre: **No Cover / No Fun / Rebel Waltz**
Plymouth Polytechnic: **Aswad**
Preston Bus Station (afternoon): **The Psychopathic Fish**
Retford Porterhouse: **Rock Goddess**
Sheffield Leadmill: **UK Players**
Sheffield Lyceum Theatre: **Kid Creole & The Coconuts**
Sheffield The Hanover: **A Bohemian Situation**
Shoreham Community Centre: **The Dynamite Band**
Skegness Sands Showbar: **The Bootleg Beatles**
Southampton Gaumont Theatre: **Gillan / Spider**
Stockport Brookfield Hotel: **Play For Today**
Stockport Poco Poco Club: **Room 101**
Stoke Wagon & Horses: **Sphinx**
Stratford-on-Avon Green Dragon: **Ramrods**
Sunderland The Bunker: **Poison Girls / Rubella Ballet**
Towcester Alcatronic Club: **The Beat Preachers**
Uxbridge Brunel University: **The Boomtown Rats**
Warrington Lion Hotel: **Demon**
Washington Biddick Farm Arts Centre: **Home Bru**
Wishaw Crown Hotel (lunchtime): **The Pests**
Wishaw Heathery Bar: **Pallas**
Woking RAF Station: **Dave Berry**
Worthing Pavilion: **The Chieftains**

CONTINUES OVER

sunday 5th

Aberdeen Copper Beech: **Candy Cubes**
Birmingham Golden Eagle: **The Adicts**
Birmingham Opposite Lock: **Louis Moholo's Viva La Black**
Bradford Manhattan Club: **Xero**
Brighton Jenkinson's: **Aswad**
Bromley The Northover (lunchtime): **Bill Scott & Ian Ellis**
Camberley Lakeside Club: **Johnny Moore & Slightly Adrift (for a week)**
Chelmsford Folk Club: **Silly Wizard**
Cheriton Golden Arrow: **Cry Wolf**
Croydon Fairfield Hall: **Ralph McTell**
Dartford Orchard Theatre: **Steeleye Span**
Dublin Royal Showground: **Randy Edelman**
Dudley J.B.'s Club: **The Hurricanes**
Dunstable Queensway Hall: **Lindisfarne**
Glasgow Apollo Theatre: **Dire Straits**
Glasgow Tiffany's: **Bow Wow Wow**
Hatfield Polytechnic: **The Handsome Beasts**
Hanley Victoria Hall: **Gary Moore Band**
High Wycombe Nags Head: **The Alligators**
Hinckley Corks Wine Bar: **The Tropicarnas**
Ipswich Gaumont Theatre: **Simple Minds**
Kettering Kings Arms (lunchtime): **Dave Johnson Jazz Band & Guests**
Lancaster University: **Dillinger**
Leeds Central Station Hotel (lunchtime): **One O'Clock Jump**
Leeds Royal Park Hotel (lunchtime) and Central Station Hotel (evening): **Volunteers**
Leeds Universuty: **Kid Creole & The Coconuts**
Liverpool Empire Theatre: **Michael Schenker Group**
Liverpool Royal Court Thetre: **The Kinks**
Llandudno Astra Theatre: **The Drifters**
London Battersea Arts Centre: **Bob Taylor's Full Frontal Rhythm Boys (lunchtime)/Danny & Maggie (evening)**
London Battersea Nags Head: **Jugular Vein**
London Battersea The Latchmere (lunchtime): **Wilma Williams & The Combo**
London Brentford Red Lion: **Fast Buck (lunchtime)/Rodeo (evening)**
London Camden Dingwalls: **Billy Connolly**
London Camden Dublin Castle: **Swamp Creatures (lunchtime)/The Zodiacs (evening)**
London Chalk Farm Roadhouse: **John Williams**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Covent Garden Rock Garden: **Pets of Friction/Minor To Mazor**
London Deptford Albany Empire: **Bobby McFerrin**
London Drury Lane Theatre Royal: **Marc & The Mambas**
London Finchley Torrington: **Morrisey Mullen**
London Finsbury Park Sir George Robey: **The Directors**
London Friern Barnet Orange Tree (lunchtine): **Young Jazz**
London Fulham Golden Lion: **Little Sister**
London Fulham Kings Head: **Sam Mitchell Blues Band**
London Hammersmith Clarendon Hotel: **Vitale Voise/The Bazookas**
London Hammersmith Odeon: **Ultravox**
London Islington Pied Bull: **The Swinging Hoovers**
London Kentish Town Inter-Action Centre: **Ian Carr's Jazz Ensemble/Fusion**
London Lewisham Concert Hall: **The Three Degrees.**
London Mile End Half Moon Theatre: **The Fantoms**
London NW2 Hogs Grunt: **Snacks At The Bar**
London Putney Half Moon: **Hank Wangford Band**
London Stockwell The Plough: **Steveie Smith, Steve Waller and Friends.**
London Stoke Newington Pegasus: **The Republic**
London Strand Lyceum Ballroom: **U2/The Alarm**
London Stratford Theatre Royal: **Tom Robinson**
London Tottenham-Court Road Dominion Theatre: **Shalamar**
London Victoria The Venue: **Grandmaster Flash & The Furious Five**
Londin Wembley Arena: **The Jam/Big Country**
London Wood Green Brabant Rd. Centre: **Mark Miwurdz/Chip Shop Show/Hit The Deck/EEC**
London W.1. Portman Hotel (lunchtime): **Bruce Turner Quintet**
London W.11 Tabernacle Community Centre: **London All Stars Steel Band/Mangrove Steel Band**
London W.C.1 New Merlin's Cave: **Sperm Whales**
Lychett Matravers Chequers: **Crossfire**
Neath Talk Of The Abbey: **Soldier**
Newquay Central Hotel: **The Winners**
Northampton Old Five Bells: **Martial Law**
Norwich East Anglia University: **Slade**
Nottingham Hearty Good Fellow: **Dawn Trader**



TOYAH

TOYAH takes her unique brand of warrior rock on the road this week for an eight-concert Christmas tour, the first five dates being at Reading (Sunday), London Lyceum (Monday), Derby (Tuesday) and Cardiff (Wednesday).

There are several major one-off events this week — and, of course, there'll be appreciably more as Christmas draws ever nearer. Right now, though, we have AFTER THE FIRE playing London Dominion on Friday — and the GANG OF FOUR at the same venue on Monday. Marc Almond takes leave of absence from Soft Cell to reactivate MARC & THE MAMBAS at London's Drury Lane Theatre Royal on Sunday — and the same evening sees TOM ROBINSON on stage in East London at Stratford Theatre Royal. Finally, that superb soul and blues artist ETTA JAMES is back in town, playing London Dingwalls on Tuesday and Wednesday.

Nottingham University: **The Boomtown Rats**
Oxford Apollo Theatre: **Gillan/Spider**
Peterborough Key Theatre (lunchtime): **Care For A Waltz**
Poynton Folk Centre: **The McCalmans**
Reading Top Rank: **Toyah**
Redhill Lakers Hotel: **Black Heart/HaHa Spleen**
Sheffield Leadmill: **Roy Harper**
Southampton Gaumont Theatre: **Elton John**
Stockport Manchester Arms Hotel: **The M.A. Blues Legends**
Sunbury-on-Thanes The Goat: **Supercharge**
Walmer The Lifeboat: **Isengard**
Watford Bailey's: **The Barron Knights (for a week)**
Wokingham Angie's: **Twelfth Night**
Worcester Swan Theatre: **Jake Thackray**

monday 6th

Bannockburn The Tamdhu: **Nassau**
Birmingham Lyndhurst Hotel: **Headbolt/Alfie Noakes**
Birmingham The Junction: **The Bloomsbury Set**
Birmingham University Students Union: **Unity/Seething Wells**
Blackburn Top Hat: **Action Transfers/Chumba Wamba**
Bordon The Robin Hood: **Strange Arrangement**
Bradford St George's Hall: **Michael Schenker Group**
Bridlington Spa Hall: **The Jam**
Brighton Dome: **Gillan/Spider**
Chelmsford Chelmer Essex Institute: **Fred Wedlock**
Derby Vines: **Ipso Facto**
Dublin Stadium: **Shakatak**
Edinburgh Playhouse Theatre: **Dire Straits**
Gateshead Honeysuckle: **Tysondog**
Greenock Victorian Carriage: **The Dophins**
Ilford Cauliflower Hotel: **Original East Side Stompers**
Keighley Funhouse: **Ada Wilson's Magnificent Everything/The Tramp**
London Adlib at The Kensington: **English Rogues**
London Battersea The Latchmere: **Keith Christmas**
London Brentford Red Lion: **The 45's**
London Camden Dingwalls: **Lazerazor/Strange Days/Da Gamma**
London Camden Dublin Castle: **Rimshots**
London Charing Cross Duke of Buckingham: **The Pokadots**
London Charing Cross Heaven: **Blue Zoo/Amazulu/UV Pop**
London Covent Garden Rock Garden: **The Shreek/Walkin' Floors**
London Covent Garden The Canteen: **Ernestine Anderson & The Ted Beament Trio (until Saturday)**
London Fulham Golden Lion: **Free Hand**
London Fulham Greyhound: **Furniture/A Scanner Darkly**
London Fulham Kings Head: **Isaac Guillory Band**
London Hammersmith Clarendon Hotel: **Fascination/Judy & The Shades**
London Hammersmith Odeon: **Steeleye Span**
London Hammersmith Palais: **U2/The Alarm**
London Islington Pied Bull: **Holloway Allstars**
London N.W.2 The Castle: **Wes McGhee & Friends**
London Oxford St. 100 Club: **Louis Moholo's Viva La Black**
London Putney Half Moon: **Jake Thackray**
London Stockwell Old Queens Head: **Baby 'n' The Monsters**
London Stoke Newington Pegasus: **Rhie Happy & The 4/4 Beat**
London Strand Lyceum Ballroom: **Toyah**
London Tottenham-Court Rd. Dominion Theatre: **Gang Of Four/Nona Hendry**
London Victoria The Venue: **Wasted Youth**
London Wembley Arena: **Shalamar**
London W.1 (Dean St) Gossips: **Gaz's Rebel Blues Rockers**
London W.1 (Maddox St) Gillray's Bar: **Fred Rickshaw's Hot Goolies**
Manchester Band On The Wall: **Prince Far I/Suns Of Arqa**
Manchester (Chorlton) Lamplight Club: **The Freshies**
Mancheste Free Trade Hall: **Roy Harper**
Manchester Hacienda Club: **Dillinger**
Manchester The Gallery: **Comedy Train**
Middlesbrough Town Hall: **The Kinks**
Newcastle Corner House Hotel: **Ray Stubbs R&B All Stars**
Norwich East Anglia University: **Simple Minds**
Nottingham (Beeston) Charlie's Barn: **Dawn Trader**
Nottingham Royal Concert Hall: **Lindisfarne**
Portsmouth Cambridge Hotel: **D.A.N.C.E.**
Romford Redbridge Technical College: **Second Image**
Scunthorpe Baths Hall: **Product Of Reason/Steve Bird**
Shackleford Stagfolk: **Silly Wizard**
Sheffield University: **Surface Mutants**
Shepton Mallett Showering Pavilion: **Ultravox**
Slough Studio One: **Howard Jones**
Southampton Gaumont Theatre: **Elton John**
Southend Zero 6 Club: **The Sinatras/Steve Hooker's Shakers**
Sunderland Annabel's: **Cagesplay**
Swinton Bee Hive Hotel: **Rockin Horse**
Thatcham Silks Club: **Soldier**
Watford Verulam Arms: **Twelfth Night**
West Bromwich The Galaxy: **Sub Zero**

tuesday 7th

Bangor (Co. Down) Furies: **New Model Army**
Birmingham Odeon: **The Kinks**
Bradford Palm Cove Club: **Poison Girls/Rubella Ballet**
Brighton Centre: **Elton John**
Brighton New Regent: **The Meteors/Gatecrash**
Cardiff St. David's Hall: **Ultravox**
Derby Assembley Rooms: **Toyah**
Dublin Stadium: **Shakatak**
Durham University: **Rules of Croquet**
Glasgow Apollo Theatre: **Lindisfarne**
Kingston Polytechnic: **Dillinger**
Leeds Parkers Wine Bar: **Xero**
Leeds University: **The Fall/Laughing Clowns**
Liverpool Pyramid Club: **The Brazier Brothers**
London Battersea The Latchmere: **Felix**
London Battersea The Pavilion: **Fowler & Miller**
London Brentford Red Lion: **The Alligators**
London Camden Dingwalls: **Etta James/Little Sister**
London Camden Dublin Castle: **The Symbolix**
London Canning Town The Balmoral: **The Wrectangles**
London Charing Cross Duke of Buckingham: **Wit Of A Banker**
London Fulham Golden Lion: **Chuck Farley**
London Fulham Greyhound: **The Masked Orchestra/Ghost**
London Fulham Kings Head: **The Legendary Luton Kippers**
London Hammersmith Clarendon Hotel: **Idiot Ballroom Beach Party**
London Hammersmith Odeon: **Budgie**
London Hornsey King's Head: **Main Avenue Jazzband**
London Islington Pied Bull: **Eastern Alliance**
London Islington Town Hall: **Ludus/To The Finland Station/The Gay Animals**
London Kentish Town Bull & Gate: **The NoGoodnics**
London N.W.2 Hogs Grunt: **Tilt**
London Oxford St. 100 Club: **Splodgenessabounds/The Toy Dolls**
London Putney Half Moon: **Morrissey Mullen**
London Soho Pizza Express: **All-Star Jazzband**
London Stoke Newington Pegasus: **Chip Shop Bar Show**
London Strand Lyceum Ballroom: **Simple Minds/China Crisis**
London Victoria The Venue: **Roy Harper**
London Wembley Arena: **Tom Petty & The Heartbreakers**
London W.C.1 New Merlin's Cave: **Primary**
Manchester Apollo Theatre: **The Jam**
Manchester Band On The Wall: **Prince Far I/Suns Of Arqa**
Manchester Teret's Club: **The Freshies**
Newcastle Tiffany's: **Bow Wow Wow**
Norwich East Anglia University: **Grandmaster Flash & The Furious Five**
Norwich Norwood Rooms: **The Drifters**
Penzance Demelza's Club: **Sphinx**
Reading Hexagon Theatre: **Max Boyce**
Reading Target Club: **Solstice**
Sheffield Leadmill: **The Cabinet/Vendino Pact**
Sheffield Polytechnic: **Saracen**
Sheffield The Hanover: **Bob Gilpin's Inheritance**
Stockport Brookfield Hotel: **Belgique**
Sunbury-on-Thames The Goat: **Mad Jocks & Englishmen**
Swindon Brunel Rooms: **Rock Goddess**
West Bromwich Four Ways: **Sub Zero**
West Kirby Black Horse Music Hall: **Silly Wizard**
Worcester The Barn: **Ian Carr's Nucleus**
York Arts Centre: **Louis Moholo's Viva La Black**

wednesday 8th

Aberdeen Valhalla: **Alone Again Or**
Birmingham Bingley Hall: **The Jam**
Birmingham Odeon: **Michael Schenker Group**
Birmingham Railway Hotel: **Saracen**
Bradford Caesars: **Spear Of Destiny**
Bradford St George's Hall: **Cliff Richard Gospel Concert**
Bradford University: **Shakatak**
Brighton New Regent: **Banana Nose**
Cardiff St. David's Hall: **Toyah**
Cheltenham Plough Inn: **Roadsters**
Cheltenham St. Paul's College: **Rok Star**
Derby Albion Rooms: **Ian Carr's Nucleus**
Derby Assembly Rooms: **Gillan/Spider**
Dudley Prole Club: **Cymbals n' Alchemists**
Edinburgh Playhouse Theatre: **Lindisfarne**
Exeter St. George's Hall: **Roy Harper**
Feltham Football Club: **The Shakin' Pyramids**
Huddersfield Polytechnic: **Silly Wizard**
Lancaster Sugar House: **Dr Feelgood**
Leeds Pack Horse Hotel: **Xero**
Leeds Warehouse: **Jah Wobble**
Liverpool Warehouse: **Here & Now**
London Battersea The Latchmere: **Wilma Williams & The Combo**
London Battersea The Pavilion: **Steve Boyce Band**
London Brentford Red Lion: **Little Sister**
London Camden Dingwalls: **Etta James/Little Sister**
London Camden Dublin Castle: **Shakey Vick's Blues Band**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Covent Garden Rock Garden: **Spartacus/The Czechs**
London Deptford Albany Empire: **Tom Robinson & Friends**
London Fulham Greyhound: **The Remipeds/Hoo Ha**
London Fulham Kings Head: **Basils Ballsup Band**
London Highgate Jacksons Lane Community Centre: **Carrib**
London Islington Hare & House: **Gaz's Rebel Blues Rockers**
London Islington Hope & Anchor: **The Creamies**
London Kings Cross Pindar of Wakefield: **The Heavenly Bodies**
London Knightsbridge The Grove: **Fred Rickshaw's Hot Goolies**
London N4 The Stapleton: **Dave Ellis Band**
London N.W.2 Hogs Grunt: **Monkey**
London Putney Half Moon: **Bob Kerr's Whoopee Band**
London Southgate Cherry Tree: **Big Chief**
London Stoke Newington Pegasus: **Moon Dance**
London Strand Lyceum Ballroom: **Simple Minds/China Crisis**
London S.W.8 Patmore Youth Club (afternoon): **Talkover**
London Tottenham-Court Rd. Dominion Theatre: **Richard Clayderman**
London Tufnell Park Boston Arms: **Bitelli's Onward Internationals**
London Victoria The Venue: **The Higsons**
London W.1 (Old Burlington St) Legends: **The Hollywood Killers**
London W.C.1 New Merlin's Cave: **Still Life**
Loughborough University: **Grandmaster Flash & The Furious Five**
Manchester Apollo Theatre: **Tom Petty & The Heartbreakers**
Manchester (Ashton) Shades: **The Politicians**
Manchester Band On The Wall: **The Cheaters**
Manchester The Gallery: **Terminal**
Newcastle City Hall: **Dire Straits**
New Romney Seahorse: **A Group**
Nottingham Rock City: **Bow Wow Wow**
Nottingham Royal Concert Hall: **Steeleye Span**
Portsmouth Polytechnic: **Twelfth Night**
Reading Hexagon Theatre: **Max Boyce**
Reading Top Rank: **Juice On The Loose**
Reading University: **Saxon/Soldier**
Sheffield Leadmill: **Louis Moholo's Viva La Black**
South Woodford Railway Bell: **Original East Side Stompers**
St Austell Cornwall Colisium: **Ultravox**
Stratford-on-Avon As You Like It Club: **Sub Zero**
Swindon Bubbles: **The Bootleg Beatles**

Tour News Extra

BERNIE TORME & The Electric Gypsies, who've recently been playing a number of dates with Budgie, are playing a dozen gigs in their own right this month — including a couple of special Christmas shows in London. They visit Colwyn Bay Pier Pavilion (December 9), Middlesbrough Cavern (10), Newcastle University (11), Workington Carnegie Theatre (12), Southend Zero 6 Club (13), Swindon Brunel Rooms (14), Manchester The Gallery (15), Sheffield Leadmill (16), Lincoln Technical College (17), Retford Porterhouse (18) and London Marquee Club (23 and 24).

THE VIBRATORS had intended to keep a low profile before Christmas, pending a full-scale UK tour early in the New Year. But they've decided to play a couple of gigs, to tie in with the release of their first single since re-forming and signing to Anagram Records. The single is a re-recorded version of 'Baby, Baby' coupled with a new Knox song 'Dragnet', and the gigs are at Nottingham Union Rowing Club (this Saturday) and London Fulham Greyhound (11). The January tour will coincide with the release of their new album.

THE GYMSLIPS, who've been out of action since September following singer Paula Richards' motorbike accident, are back in action in London at Stepney White Swan (December 18) and Fulham Greyhound (20). Their recent single '48 Crash' figured in the indie charts, and they're currently recording a follow-up for release by Abstract Records in the New Year, when they'll be undertaking an extensive series of dates.

LUDUS plays their first London date for some considerable time at Islington Town Hall on Tuesday, December 7 — the nucleus of Linder (vocals) and Ian Devine (guitar) will be joined by five other musicians (including Dave Formula on keyboards) with full rhythm and horn sections, and they're supported by To The Finland Station and The Gay Animals. Ludus also play York College of Ripon & York St. John on December 12, and other dates are being finalised.

CLANNAD have now added three provincial concerts to their two London dates, announced last week — they are Sheffield Lyceum (December 10), Edinburgh Playhouse (11) and Glasgow Theatre Royal (12). They'll be back in the UK in March for a major tour, tied in with the release of their new RCA album.

SOLSTICE — the progressive rock band who hail from Aylesbury, as do Marillion whom they've supported on many occasions — are setting out on their own two-month tour in support of their second cassette album 'Pathways', just released on their own label. So far confirmed are Aylesbury Friars (tonight, Thursday), Chalfont St. Giles Newlands Park College (Friday), Aylesbury New Zealander (Saturday), Reading Target Club (December 7), Sevenoaks St. Julian's (10), Northampton Slipper Club (13), Dunstable Wheatsheaf (22), Hemel Hempstead Cellar Rock Club (23), Toddington The Angel (24), Milton Keynes Peartree Bridge Centre (31), Bedford Fives Bar (January 2), London Marquee Club (8), Toddington Angel (15), Dunstable Wheatsheaf (26) and Northampton White Elephant (February 10). Many more are being finalised.

THE TOY DOLLS, who were the very first band to appear on the Channel 4 series *The Tube*, are gigging in support of their new single — it's a zany punk version of 'Nellie The Elephant' on Newcastle's Volume Records (distributed by Red Rhino), and an album will follow in the New Year. They play London Oxford St. 100 Club with Splodge (December 7), London Hammersmith Klub Foot (9), Ferryhill 101 Club (10), Peterlee Community Centre (11), Sunderland Shiney Row Club (12), South Shields New Crown (13), Gateshead Honeysuckle (14), Sunderland Fusion (15), Newcastle Benwell Mitre (16), Stanley Smugglers (17), Middlesbrough Cavern (18) and South Shields Legion Club (19).

SAMSON have been chosen as special guests on the major UK tour by Whitesnake, which opens at Southampton Gaumont on December 10 and climaxes in four nights at London Hammersmith Odeon (January 3-6). And this comes at an appropriate time, as their debut Polydor album 'Before The Storm' has just been released. They'll be undertaking their own headlining tour early in the New Year — incorporating their full stage set, including collapsing pillars and droves of Nubian slaves — and a new single will be issued in late January.

LIVE ADS (01-261 6153)

marquee

90 Wardour St., W.1 — 01-437 6603

OPEN EVERY NIGHT FROM 7.00pm to 11.00pm
REDUCED ADMISSION FOR STUDENTS,
SOCIAL SECURITY CARD HOLDERS AND MEMBERS

Thursday 2nd & Friday 3rd December (Adm £2.50)
U.K. SUBS
Plus Gymslips & Jerry Floyd

Saturday 4th December (Adm £2.00)
MAMA'S BOYS
Plus guests & Jerry Floyd

Sunday 5th December (Adm £2.50)
ROY WOOD'S HELICOPTER
Plus guests & Jerry Floyd

Monday 6th December (Adm £2.50)
CHELSEA
Plus support & Jerry Floyd

Tuesday 7th December (Adm £3.00)
CHRIS FARLOWE
Plus guests & Jerry Floyd

Wednesday 8th December (Adm £2.00)
PALLAS
Plus support & Jerry Floyd

Thursday 9th December (Adm £2.00)
HANOI ROCKS
Plus Infidel & Jerry Floyd

HAMBURGERS AND OTHER HOT AND COLD SNACKS AVAILABLE

Klub Foot

CLARENDON HOTEL BALLROOM
HAMMERSMITH BROADWAY W.6

TICKETS AVAILABLE FROM CLARENDON HOTEL MAIN BAR OPENING HOURS ALBEMARLE LONDON THEATRE BOOKINGS PREMIER BOX OFFICE ROUGH TRADE RECORDS ROCK ON RECORDS
LATE BAR TILL 12-00

£2.00
One the Juggler
Roddy Radiation and The Tearjerkers
THURSDAY 2nd DECEMBER 8.00

£2.00
THE ADICTS
ESCALATORS
The DELTAS
THURSDAY 9th DECEMBER 8.00

GIRLSCHOOL

HEAD MUSIC PRESENTS
PLUS GUESTS
HANOI ROCKS
??
LYCEUM
STRAND, WC2
TUESDAY 21st DECEMBER at 7·30
TICKETS £3.50 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715
LONDON THEATRE BOOKINGS, TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245;
KEITH PROWSE, TEL: 637 3131; ALBEMARLE, TEL: 283 9261; STARGREEN, TEL: 437 5282;
ROCK ON RECORDS; ROUGH TRADE RECORDS, OR £3.50 ON NIGHT

FINAL SOLUTION PRESENT
BLUE ZOO
PLUS GUESTS
AMAZULU
AND
U.V. POP
10PM · MONDAY · DECEMBER 6TH
Heaven
THE ARCHES VILLIERS ST. WC2 OVER 18'S ONLY
TICKETS £3.00 FROM PREMIER BOX OFFICE & LONDON THEATRE BOOKINGS

LSE ENTS presents DR. FEELGOOD

SAT. 4th DEC 7.30pm - 2 am
plus support plus 2 films Tickets £3.75
Available from LSE Students Union Houghton St. London WC2 Holborn Temple Tube
Enquiries 405 8594

DINGWALLS

RHYTHM 'N' BOOZE
LIVE MUSIC. BAR. DISCO. RESTAURANT. VIDEO
Camden Lock Chalk Farm Road London NW1 2674967

THUR 2
DOLL BY DOLL
FRI 3 - SAT 4 FROM U.S.A.
ROCKING JIMMY & THE BROTHERS OF THE NIGHT
SUN 5 COMEDY & FUN NIGHT
(7-11.30pm)
THE BALLOONATICS
1920's JAZZ & COMEDY
FEATURING THUNDERCLAP NEWMAN & BOB FLAG
MONDAY 6
LAZERAZOR. STRANGE DAYS. DA GAMVA

TUES 7 - WED 8
FROM U.S.A. THE RETURN BOUT!
ETTA JAMES
SUPPORTED BY
LITTLE SISTER
ADVANCE TICKETS AVAILABLE BY POSTAL APPLICATION TO BOX OFFICE OR FROM CLUB 8pm-1am £4.75.
THURS 9 FROM JAMAICA
FREDDIE McKAY
JAH LLOYD
THE INSTIGATORS
COMING SOON...
WED 14 FROM U.S.A. 'RUMBLE' WITH...
LINK WRAY
THURS 16
CHRIS FARLOWE
EAT & DRINK AT DINGWALLS BEFORE 10pm AND SAVE A FORTUNE

Jazzcentre

100 CLUB
100 OXFORD ST W1
Friday 3rd December 8.30pm—1am
A 14 piece salsa special
CAYENNE BIG BAND
Plus **MILLER/FOWLER**
Latin & Jazz guitar
Adm £2 JCS/100 £3 others
Tickets available in advance, ring **Jazz Centre, 01-580 8532** for details, or on night

A CONCERT FOR T.V.

ALL THURSDAY GIGS ARE RECORDED FOR CH 4 PROGRAM WHATEVER YOU WANT.
ACE BRIXTON
(NEXT TO THE TOWN HALL) Brixton Hill S.W.2
NEAREST TUBE BRIXTON 100 YDS
TEL: 01-274 4663

DEAD KENNEDY'S

THUR DEC 2ND	+ RED SKINS	£2.50
THUR DEC 9TH	STIFF LITTLE FINGERS + THE PASSIONS AND JANES PLANE	£2.50
MON DEC 13TH	BOW WOW WOW + SUPPORT	£3.50
THUR 16/23RD DEC	BOTH CONCERTS TO BE ANNOUNCED. OR CALL THE ACE FOR DETAILS.	?
THUR DEC 30TH	THE DAMNED + DANSE SOCIETY.	£2.50
THUR DEC 6TH	THE THOMPSON TWINS + AMAZULU	£2.50

Tickets Available from The ACE. Premier, LTB, Rough trade;
All concerts. 8.00 DOORS 8.30 SHOW except. S.L.F. 7.30 DOORS 8.00 SHOW

HAMMERSMITH PALAIS

HARVEY GOLDSMITH ENTERTAINMENTS PRESENTS
Shakatak
CHRISTMAS BALL
PLUS GUESTS & DJ STEVE WALSH
SUNDAY 19-DECEMBER 7.30PM
Tickets £5.00 from box office & usual agents.

U.L.U. PRESENTS

The Only London Appearance
WAH!
+ Immaterial + Black
Friday 3rd December 7.30pm
Tickets £2.75 adv £3.25 door

SECTION 25
Supported by Eyeless In Gaza
Friday 10th December 7.30pm
Tickets £2.00 adv £2.50 door

U.L.U. MALET STREET, LONDON WC1
Tubes; Goodge St, Euston Square & Russell Square

THE Venue

160–162 Victoria Street, London SW1E 5LB Tel 828 9441
Doors Open 8.00 pm Main band on at 9.30 pm

THIS WEEK

Thursday 2nd December £3.00
THE CHURCH
+ Kabbala

Friday 3rd December £3.00
O.K. JIVE

Saturday 4th December £5.00 advance
& Sunday 5th December £5.50 on door
GRANDMASTER FLASH & THE FURIOUS FIVE

Monday 6th December £2.50
WASTED YOUTH

Tuesday 7th December £3.00
ROY HARPER

Wednesday 8th December £2.50
The Higsons + The Appolinaires + Out Bar Squeak

Thursday 9th December £2.50
COLD CHISEL

COMING SOON
Friday 10th December £3.00 — FUNKAPOLITAN
Saturday 11th December £5.00 — LARRY CORYELL
Monday 12th December Upstairs £6.50 Downstairs £7.50 — STEVE HACKETT + JUDY TZUKE (Benefit)
Tuesday 14th December £2.50 — PAUL YOUNG AND THE FAMILY
Thursday 16th December £4.00 — IGGY POP (Extra Midnight Show)

Please phone before setting out! check, but avoiding major disasters, here is...
WHAT'S ON AT THE ROCKGARDEN

THE TEE VEE'S
FRI. 3 DECEMBER. Sophisticated late-night musical journey from swing to the Rebirth of the Cool undertaken by a tex and fie quartet who make an elegant change from rock'n'raunch. Always compelling, unique sounds.

SHAKIN' PYRAMIDS
SAT. 4 DEC. Scots and not more than three of them, whose bag is a kind of Everly Bros. sing Shakin Stevens. Vigourous, honest entertainment which deserves a hit.

SUN. PETS of FRICTION + MINOR TO MAJOR
MON. THE SHREEKS + ORIGINAL ARTIST

SPARTACUS
WED. 8. Rare appearance by ex-Osibisa main man whose heart is still with his ethnic African roots rather than the new-funk. A sound somewhere between Sunny Ade and Gaspar Lawell.

LAUGHING CLOWNS
THU. DEC. 9th. Friendly, Antipodean band with a gift for matching Talking Heads' pop to Miles Davis' funky phrasing, to raucus free blowing, & making it enjoyable.

THE DOORS OPEN 7.30 till LATE, EXCEPT SUNDAY WHEN IT'S 7.30 till 12. REAL ALE AND COCKTAILS RIGHT THRU. YOU HAVE TO BE 18. OUR RESTAURANT IS OPEN 8.30 A.M. till 6 A.M. MOST DAYS. WE'RE ON THE CORNER OF KING ST. & JAMES ST. OLD COVENT GARDEN
PHONE FOR LIVE MUSIC INFO: 836 1229
PHONE FOR RESTAURANT INFO: 240 3961

Live Ads.
in NME
are read by
more people
than those
in any other
music weekly

SOURCE NRS JAN./JUNE 1982

ROCK CITY

Talbot Street, Nottingham
Tel: 0602 412544
Open 8pm - 2pm

Wednesday 8th December £3.00 adv
BOW WOW WOW

Tuesday 14th December £3.00 adv
BLANCMANGE

Tuesday 21st December £3.00 Adv
ECHO & THE BUNNYMEN

CHRISTMAS EVE and NEW YEAR'S EVE FUTURIST PARTIES TICKETS NOW ON SALE
Must be over 18 years of age

Tickets from Rock City Box Office, Selecta Disc, Victoria Box Office, Nottingham — Re-Cords, Derby — Revolver, Mansfield — Pride, Newark — Record Shop, Grantham — Tracks, The Box Office, Lincoln — or by post from Rock City enclosing S.A.E.

The Apollinaires

ON TOUR

FRIDAY	3	CANVEY ISLAND	GOLDMINE CLUB
TUESDAY	7	LEICESTER	POLYTECHNIC
WEDNESDAY	8	LONDON	VENUE
THURSDAY	9	LONDON	UNIVERSITY COLLEGE
FRIDAY	10	BOURNEMOUTH	MIDNIGHT EXPRESS CLUB
SATURDAY	11	CARDIFF	NERO'S CLUB
MONDAY	13	CANTERBURY	KENT UNIVERSITY
WEDNESDAY	15	LONDON	CITY OF LONDON

2 TONE RECORDS
THE APOLLINAIRES · ENVY THE LOVE · GIVE IT ALL 45
NEW SINGLE OUT NOW 7" AND 12"

MOONLIGHT

100 WEST END LANE
(West Hampstead Tube)
Sundays 7.30–10.30

Thursday 2nd December £1.50
MENAGE A TROIS
+ Support

Friday 3rd December £1.50
MARBLE STAIRCASE
+ Direct Hits

Saturday 4th December £1.50
T.V. PERSONALITIES
+ Doctor & The Medics

Sunday 5th December £1.50
BRUTAL ATTACK
+ Chaos

Monday 6th December £1.50
LIFE AFTER LIFE
+ Support

Tuesday 7th December £1.50
BAD DETECTIVE
+ Strange Days

Wednesday 8th December £1.50
PLAYN JANE
+ The High Tide

RED LION BRENTFORD

318 The High Street, BRENTFORD, MIDDX
Tel: Andy Hancock 01-560 6181

Charity Night
Tuesday, December 14th
THE DAVE EDMUNDS BAND
+ Special Guests
+ Support Band CHUCK FARLEY
Tickets on sale now available from THE RED LION or send postal orders with S.A.E. £4.00
N.B. LIVE MUSIC 7 NIGHTS A WEEK. PHONE FOR DETAILS

LIVE ADS (01-261 6153)

OPEN 9.00PM TO 3.30AM

Le Beat Route

LICENSED TO 3.00AM

17 GREEK STREET, LONDON W1. TELEPHONE: 437 5782 Night 499 2645 day

MONDAY

A SPECIAL GUEST IN OUR LIVING ROOM

TUESDAY

60's SOUL NIGHT
Entrance £3
Members £2
Plus ALEX GERRY
ALL DRINKS 50p TILL 11.00pm!!

WEDNESDAY

DON'T BLINK NIGHT
ALL DRINKS **25p**

THURSDAY 2ND DECEMBER

LIVE MUSIC FROM
ROOM 13
Thursday 9th December
KILLERWHALES

FRIDAY

FRIDAY NIGHT AT LE BEAT ROUTE
(MEMBERS ONLY)
STEVE · OLLIE
STEVE LEWIS · CARLO

SATURDAY

EVERY SATURDAY IS NEW YEAR'S EVE AT LE BEAT ROUTE.
All drinks 50p **All** Night.
Live Cabaret. Entrance £4.50

RIGHT OF ADMISSION RESERVED

HEAD HOUSE PRESENTS

CHRISTMAS ON EARTH

DISCHARGE
GBH
VICE SQUAD
THE VIBRATORS
CHAOS

LYCEUM
STRAND, WC2

THURSDAY 26th DECEMBER AT 5.30

TICKETS £3.00 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715
LONDON THEATRE BOOKINGS, TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245;
KEITH PROWSE, TEL: 637 3131; ALBEMARLE, TEL: 283 9261; STARGREEN, TEL: 437 5282;
ROCK ON RECORDS; ROUGH TRADE RECORDS, OR £3.00 ON NIGHT

Howard Jones

you've HEARD THE RUMOUR NOW SEE HIM LIVE!
Thursday 2nd December CHESHAM, Elgiva Hall
Monday 6th December SLOUGH, Studio One
Tuesday 7th December READING, Five's Wine Bar
Sunday 12th December GUILFORD, Wooden Bridge
Saturday 18th December OXFORD, Caribbean Club
Sunday 26th December LANE GREEN, Osborne Arms
Wednesday 29th December HIGH WYCOMBE, Nag's Head
Thursday 30th December AYLESBURY, FRIARS
Monday 3rd January LONDON, MARQUEE

Information/Data Control: **0296-84568**

The LYCEUM

The Strand, London WC2

Derek Block presents

SIMPLE MINDS

PLUS **CHINA CRISIS**

TUES-WED 7th-8th DECEMBER 7.30pm

ALL TICKETS £4.25

AVAILABLE IN ADVANCE FROM BOX OFFICE 01 836 3715 KEITH PROWSE PREMIER BOX OFFICE
LONDON THEATRE BOOKINGS & USUAL AGENTS

The LYCEUM

Derek Block presents — The Strand, London WC2

ORANGE JUICE

THE FARMERS BOYS
STRAWBERRY SWITCHBLADE

THURSDAY 2nd DECEMBER
7.30pm

ALL TICKETS 3.50

ON SALE NOW - FROM BOX OFFICE 01 836 3715 KEITH PROWSE,
LONDON THEATRE BOOKINGS, PREMIER BOX OFFICE, & USUAL AGENTS

THE ACE · BRIXTON
TOWN HALL PARADE
BRIXTON HILL
LONDON SW2
TEL: 733 8046

ACE BRIXTON

Friday, 3rd December — Tickets £3.00

MISTY IN ROOTS
+ Abacush

BACK BY PUBLIC DEMAND

GREGORY ISAACS

Support **MICHAEL SMITH**

Two Shows: 5.30pm & 10.00pm
Tuesday, January 4th

TICKETS: £5.00 AVAILABLE FROM KEITH PROWSE, LONDON THEATRE BOOKINGS, ROUGH TRADE & HONKY TONK RECORDS PREMIER BOX OFFICE

Wednesday 15th December

RIP RIG & PANIC
— Support —
INCANTATION
Tickets £3.00 available as above

BRUNEL UNIVERSITY

Sports Centre

Saturday 4th December
8.00pm. Tickets £3.00 adv
£3.50 door

Christmas Concert

THE BOOMTOWN RATS
+ WALL OF VOODOO

Nearest tube, Uxbridge. M40 2 miles
Tickets from Students Union
Kingston Lane, UX 39125
Also from
Premier Box Office
Bar available to club members

FAC 51
THE HAÇIENDA

Monday 6th December
DILLINGER
Friday 10th December
GRANDMASTER FLASH & THE FURIOUS FIVE
Friday 17th December
BLANCMANGE
Wednesday 22nd December
A CERTAIN RATIO

Members watch the postman for an exciting Christmas and New Year

11-13 Whitworth St. West, Manchester
061-236 5051

MCP presents

IMAGINATION

Plus Special Guests
ODEON THEATRE, HAMMERSMITH
SUNDAY 26th DECEMBER 7.30 p.m.
Tickets £7.50, £6.50, £5.50
Available from B/O Tel: 01 748 4081 LTB, Keith Prowse, Premier and Albemarle

---

THE WAREHOUSE CLUB

19/20 Somers St., Leeds 1. Phone 468287

Wednesday 8th December
JAH WOBBLE

Thursday 16th December
KILLING JOKE

Late Bar 9-2 am

THE CAVE

NEW MERLINS CAVE,
MARGERY ST., LONDON WC1
(Five minutes from Kings Cross Stn)

Thursday 2nd December £1.00
PLAYN JAYN
Friday 3rd December £2.00
ROY WOOD'S HELICOPTERS
+ SIREN
Roy Wood on stage 9.00pm sharp!
Saturday 4th December £1.50
TRUE LIFE CONFESSIONS
Sunday 5th December £1.00
SPERM WHALES
Tuesday 7th December £1.00
PRIMARY
Wednesday 8th December £1.00
STILL LIFE

BAD MANNERS
Wed 22nd Dec
Admission £3

BLUE ZOO
Wed 29th Dec
Admission £2.50

Doors open 8.30 'til late.
Full Bar Service

KINGS

Min age 14 years. Under 18 must be accompanied by 18+

Pevensey Bay Road,
Eastbourne (0323) 21466

APOLLO CAMBRIDGE THEATRE

EARLHAM ST. LONDON WC2

OUTLAW and PHIL McINTYRE PRESENT

ALEXEI SAYLE

+ STUDIO 2

SUNDAY 12th DECEMBER 7.30pm

ALL TICKETS 4.00

FROM BOX OFFICE & USUAL AGENTS. (SUBJECT TO BOOKING FEES)

New Album CAK! Out Now on Island Records

ASGARD PRESENTS

CLANNAD

IN CONCERT

HER MAJESTY'S THEATRE, LONDON
Haymarket SW1. Tel: 930 6606
MON 13 & TUES 14 DEC 1982 at 7.30 pm
TICKETS £6.00 £5.00 & £4.00 FROM BOX OFFICE & USUAL AGENTS

KENNEDY STREET
ENTERPRISES LTD Presents

ULTRAVOX

2/3/4/5 December	HAMMERSMITH Odeon	8.00pm
11 December	SOUTHAMPTON Gaumont	2 shows: 5.45 & 8.30pm
12 December	OXFORD Apollo	7.30pm
13 December	NOTTINGHAM Royal Centre	7.30pm
15 December	SHEPTON MALLET Showering Pavilion*	7.30pm
16 December	POOLE Arts Centre	7.30pm
18 December	ST. AUSTELL Cornwall Coliseum	7.30pm

All tickets £5.00 & £4.00 EXCEPT Shepton Mallet & Poole – all at £5.00, and Hammersmith £5.50, £4.50, £3.50.

Tickets available from Box Offices & usual agents, *EXCEPT for Shepton Mallet – Available from:

Bath Place Records Taunton
Acorn Records, Yeovil
Virgin Records, Bristol
Music Man, Trowbridge
Le Monde Travel, Wells
Music Man, Frome
Records Unlimited, Midsomer Norton
Music Market, Bath
Pathway Records, Shepton Mallet
Concert Travel Club, Combe Martin

or by post from Kennedy Street Enterprises P.O.Box 4, Altrincham, Cheshire

---

THE TUNNEL

Thursday 2nd December £1.00
SUGAR RAY 5
+ Faze
Friday 3rd December £1.00
T34
+ People Of The Green
Saturday 4th December £1.50
THIN MAN
+ The Climb + Factured Nerve
Tuesday 7th December £1.50
WIPEOUT
+ The Creatures + Spy vs Spy

THE MITRE
338 TUNNEL AVE., GREENWICH, SE10
Tel. 858 0895 (200 yards southside Blackwall Tunnel)

NOW OPEN UNTIL MIDNIGHT EVERY DAY OF THE WEEK AND 2am SATURDAYS

THE OTHER CLUB

FASHIONABLE NEW ELEKTRO DISKO DANCE CLUB every Wed., Thur., Fri. & Sat. 8·30pm till 2·00am.

GRAND OPENING PARTY!
On Wed. 8th Dec. 8·30pm till 2am.

FREE Admission for first 100 people. Membership for first 200 people. } Each night on 8th 9th 10th 11th Dec.

Dress: fashionable or outrageous. Over 19's only. Right of admission reserved. (Adjacent to the Manor House pub and tube), 316 Green Lanes, Finsbury Park, London N.4.

LIVE ADS (01-261 6153)

MCP presents

Toyah

plus special guests

LYCEUM BALLROOM LONDON
Monday 6th December 8.00 pm
Tickets £400 Available from B/O Tel: 836 3715
LTB, Premier, Keith Prowse and Albemarle

SHAFTSBURY THEATRE: Prince's Circus LONDON
Wednesday 15th December 8.00 pm
Tickets £4.50 Available from all Keith Prowse Branches Tel. No. 01 836 2184
for enquiries and Credit Card bookings (Subject to £0.50p booking fee)

HEAD MUSIC PRESENTS

ANTI-NOWHERE LEAGUE
THE ADICTS
KING KURT
ACTIFED
URGHHH... IT'S CHRISTMAS

LYCEUM
STRAND, WC2

THURSDAY 23rd DECEMBER AT 7.30

TICKETS £3.00 (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL: 836 3715
LONDON THEATRE BOOKINGS, TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245;
KEITH PROWSE, TEL: 637 3131; ALBEMARLE, TEL: 283 9261; STARGREEN, TEL: 437 5282;
ROCK ON RECORDS; ROUGH TRADE RECORDS, OR £3.50 ON NIGHT

THE GREYHOUND
175 FULHAM PALACE ROAD, W.6

Thursday 2nd December	SHAKIN' PYRAMIDS + The Rimshots	£1.50
Friday 3rd December	HOLLYWOOD KILLERS + Rum Jungle	£1.50
Saturday 4th December	THE INMATES + The Bank Robbers	£2.00
Sunday 5th December	60's & NORTHERN SOUL DISCO	£1.00
Monday 6th December	FURNITURE/A SCANNER DARKLY	£1.25
Tuesday 7th December	ZEITGEIST + Ghost	£1.50
Wednesday 8th December	THE REMIPEDS + Hoo Ha	£1.50

HARVEY GOLDSMITH ENTERTAINMENTS PRESENTS

PAT BENATAR

IN CONCERT
+ support
HAMMERSMITH ODEON
FRIDAY 21st JANUARY

TICKETS £5.50 & £4.50
Available from box office and usual agents. Available now new single SHADOWS OF THE NIGHT.

HAMMERSMITH PALAIS

OUTLAW and HARVEY GOLDSMITH ENTERTAINMENTS present

BLANCMANGE
+ supporting attractions
MONDAY 20th DECEMBER
ooooo 7.30pm ooooo

ALL TICKETS £3.50
FROM BOX OFFICE KEITH PROWSE, LONDON THEATRE BOOKINGS,
PREMIER BOX OFFICE, CENTRE TICKETS and PRICE BUSTERS (Hammersmith)

BRIGHTON ROCK PRESENTS

ASWAD
+ Support
7.30pm SUNDAY 5th DECEMBER £2.50

JENKINSONS, KINGSWEST, SEAFRONT, BRIGHTON.
TICKETS FROM JENKINSONS, VIRGIN RECORDS, FINE RECORDS (WORTHING), & ATTRIX RECORDS

THE HALF MOON
93 Lower Richmond Road, Putney,
SW15: 01-788 2387

Thursday 2nd December	THE BREAKFAST BAND
Friday 3rd December	TONY McPHEE'S BLUES BAND
Saturday 4th December	GEORGE MELLY SHOW
Sunday 5th December	HANK WANGFORD BAND
Monday 6th December	JAKE THACKERAY
Tuesday 7th December	MORRISSEY MULLEN BAND
Wednesday 8th December	BOB KERR'S WHOOPEE BAND
Thursday 9th December	HENRY McCULLOUGH BAND with Tim Hinckley
Saturday 18th December	BATTLEFIELD

QUEEN MARY COLLEGE S.U.
The Great Hall,
Mile End Road

Friday, December 3rd
SAD LOVERS & GIANTS
Tickets £1.00

Friday, December 10th
THE EURYTHMICS
+ Supports
Tickets £2.00 Advance, £2.25 Door

KINGS HEAD
4 Fulham High St: 736 1413

Thursday 2nd December	THE JAZZ SLUTS	£1.50
Friday 3rd December	THE 45's	£1.50
Saturday 4th December	SALT With Little Stevie Smith	£1.50
Sunday 5th December	SAM MITCHELL BLUES BAND	£1.50
Monday 6th December	ISAAC GUILLORY BAND Chicago Guitarist	£1.50
Tuesday 7th December	THE LEGENDARY LUTON KIPPERS	£1.00
Wednesday 8th December	BASILS BALLS UP BAND	£1.00

BROADWAY
Clarendon Hotel,
Hammersmith Broadway W6

Thursday 2nd December	BARNEY' 50's DISCO	£1.00
Friday 3rd December	From Ireland THE BANK ROBBERS + The Red Bandans	£1.50
Saturday 4th December	MOD DISCO	£1.00
Sunday 5th December	VITALE VOICE + The Bazookas	£1.00
Monday 6th December	FASCINATION + Judi & The Shades	£1.00
Tuesday 7th December	IDIOT BALLROOM BEACH PARTY	50p

Real Ale Served 7.30 - 11.00 pm

MCP presents

GARY MOORE
Plus Guests
FEATURING
IAN PAICE
NEIL MURRAY,
JOHN SLOMAN & DON AIREY

ODEON THEATRE
HAMMERSMITH
Sat 15th Jan, 7.30 p.m.
Tickets £4.00,
Available from B/O Tel: 01-748 4081
& Usual Agents.

MCP presents

Toyah
plus special guests

READING
TOP RANK SUITE
SUN 5th DECEMBER
7.30 p.m.
Ticket £4.00 (inc VAT)
Available from Top Rank, Pop Records Reading,
Davids Bracknell, Opus One Maidenhead
and Kens Records Aldershot.

WEMBLEY ARENA

OUTLAW AND PHIL McINTYRE PRESENT

Gillan
plus SPIDER

FRIDAY 17th DECEMBER 7.30pm

All Tickets £5.30
Cheques and P.O's payable to Gillan Box Office P.O. Box Office 281, London N15 5LW (Enclose SAE) and usual agents

---

THE NEW ALBANY EMPIRE
DOUGLAS WAY S.E.8.
691 3333

WORLD MUSIC HITS DEPTFORD WEEKEND
Friday 3rd December. Admission £2.00. Unwaged £1.50
MICHAEL SMITH
TALKOVER + FAR I SOUND SYSTEM
Saturday 4th December. Admission £3.50. Unwaged £2.50
RICO + THE BREAKFAST BAND
Sunday 5th December. Admission £4.00. Unwaged £3.00
BOBBY McFERRIN
+ VALDEZ
Doors Open 8.00pm

Tour News Extra

JOBOXERS are a London five-piece formed from the ashes of Subway Sect, and are said to be a band to watch for 1983. Vic Godard is no longer with them, and they're now fronted by Dig Wayne. They make their live debut at Coventry General Wolfe (tomorrow, Friday) and Leicester Polytechnic (Saturday), and London dates are in the process of being finalised. They can also be seen on BBC-TV's *The Oxford Road Show* on December 10.

HERE & NOW play a special Christmas show at London Hammersmith Clarendon Hotel on Wednesday, December 22 — supported by Dali's Car, Swamp '82, Majestic, The Legendary Eddie Chippington and various "festive attractions". They've also added Birmingham Bournbrook Hotel (tomorrow, Friday) to their gig list, reported last week.

ROBERT PLANT makes one of his rare concert appearances, and certainly the first that's been announced in advance and under his own name, when he plays Leeds Warehouse on December 22. There's speculation that this could be the foretaste of more extensive live work in 1983 — possibly sparked by the activities of his former Zeppelin colleague JIMMY PAGE, who is expected to unveil his new group in the New Year.

DUFFO continues to promote his recent 'Lexicon' album with London gigs at Woolwich Tramshed (December 9), Chelsea Shanghai Lil's (11), Camden The Palace (15) and Battersea The Latchmere (16), returning to Shanghai Lil's on December 23 for a special Christmas party. He'll be accompanied on all dates by his keyboards player John Smith. He's planning an extensive tour of Britain in March as the guest of Blue Zoo.

THE SEARCHERS, the seminal sixties band who are still going strong, are playing selected dates to promote their newly released single 'I Don't Want To Be The One'. So far confirmed are Hayes Beck Theatre (this Sunday), London Manor Park Three Rabbits (December 16), Yeovil The Gardens (18), Fleetwood Marine Hall (19) and Ipswich Reflections (23).

SOUTH LONDON venue The Pavilion in Battersea, which operates from Wednesday to Saturday weekly, is willing to showcase up-and-coming local bands — particularly on Wednesdays, which are devoted to new talent. Send demo tapes to Jenx, 33 Finck Street, London S.E.1.

UK SUBS have added two final dates to complete their autumn tour schedule — they're at the Marquee Club this Thursday and Friday (2-3). Then they're off to the States.

GREGORY ISAACS plays a last-mintue farewell date this Saturday (4) before returning home to Jamaica — two performances at London Brixton Ace Cinema, doors opening at 5.30 and 10 pm, and tickets are £5. Support is again Michael Smith.

MUSIC FOR PLEASURE, who just finished touring as guests of Talk Talk, headline three college gigs — at Portsmouth Polytechnic (this Saturday), Durham University (December 7) and London Woolwich Thames Polytechnic (11).

PRINCE FAR I, together with The Suns Of Arqa, makes two rare small club appearances at Manchester Band On The Wall on December 6 and 7. Advance tickets at £3.50 and £3 are available from the city's Piccadilly Records and Record Peddlar.

IGGY POP has sold out his two previously announced shows at London Victoria The Venue on December 15 and 16 — so he's now added a midnight performance on Thursday, December 16. Tickets are on sale now priced £4.

DAGABAND, the Chesterfield outfit currently undertaking their "comeback" tour, have added gigs at Hanley The Star (tonight, Thursday), Exeter University (Friday), Bradford University with Budgie (Saturday), Stafford Riverside Centre (December 17), Birkenhead Sir James Club (22 and January 2), Hull Tiffany's (December 28), Colwyn Bay Pier Pavilion (29) and London Marquee Club (30).

JAMES KING & The Lone Wolves are back in action after an enforced six-month lay-off, now that guitarist Jake Mason has been released from prison (!) Ex-Cuban Heels bassist Nick Clark has been added for live work, making the band a five-piece, and they play Glasgow gigs at Night Moves (tomorrow, Friday) and Strathclyde University (Saturday). A Christmas show is being planned.

THE THOMPSON TWINS, who recently completed a debut UK tour with their new line-up, play a one-off at London Brixton Ace Cinema on January 6 — support act is Amazulu, and all tickets are £2.50 ... PIGBAG were forced to call off their show at Brixton Ace last night (Wednesday), when one of their members went down with glandular fever.

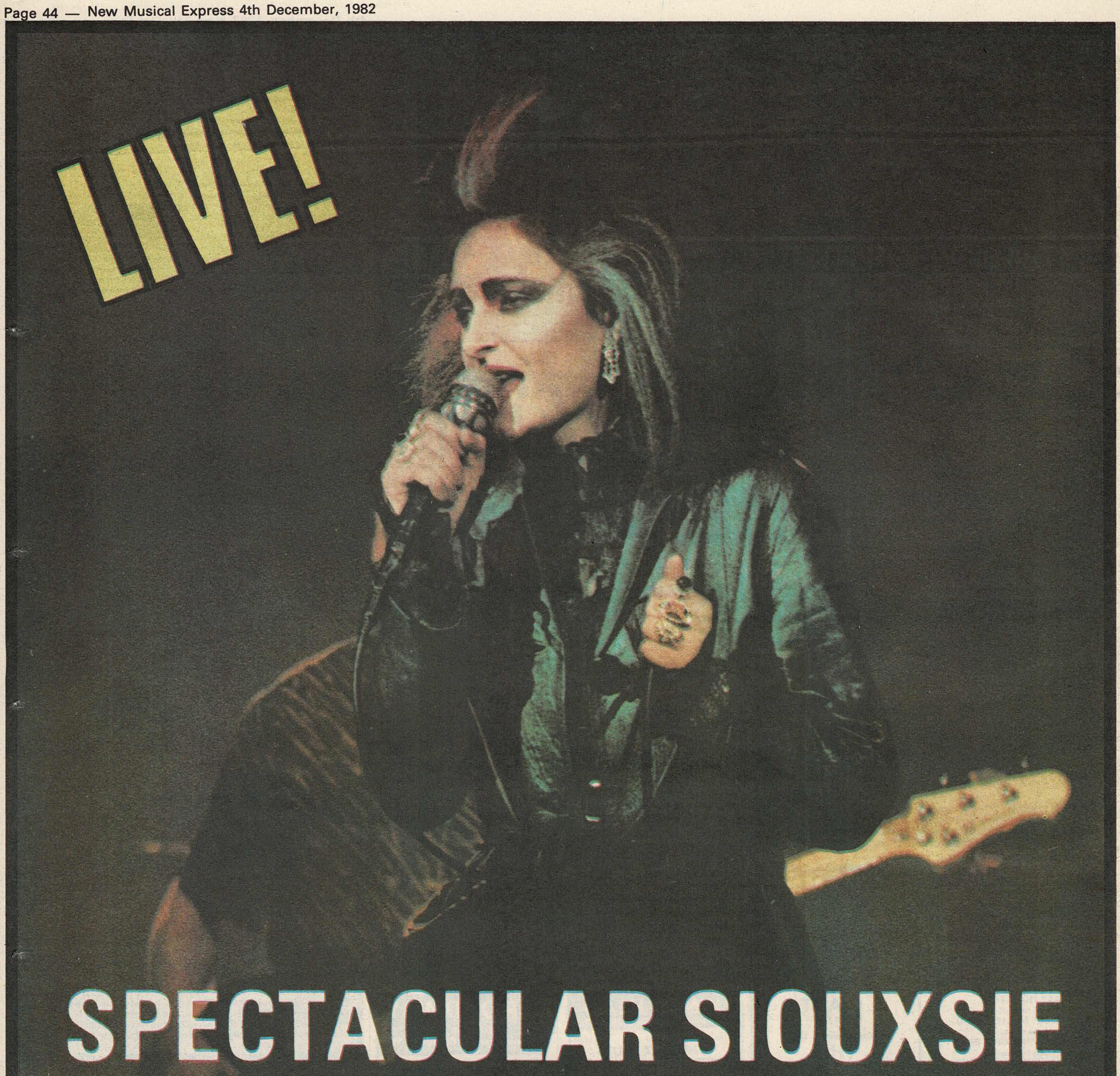
SHAKATAK have added another date to the second leg of their autumn tour, reported last week — it's at Southsea Kings Theatre on December 12. And their show in Tunbridge Wells on December 11 will now be at the Assembly Halls instead of the Angel Centre.

THE FALL have added five more dates to their December schedule, listed last week — including a major London show at the Lyceum Ballroom on December 12 (tickets £3.50), where they'll be supported by Danse Society, Felt and Eton Crop. Also newly confirmed are Coventry Lanchester Polytechnic (December 8), Nottingham Trent Polytechnic (9), Stoke North Staffs Polytechnic (10) and Manchester Free Trade Hall (22).

SCARLET PARTY, already set for the Medical Aid for Poland benefit at London Victoria The Venue on December 13, headline at London Marquee Club on December 10 and play another charity show at Horsham Capitol Theatre on December 18. They're also busy recording a new single for January release, to be followed shortly afterwards by their debut EMI album 'Scarlet Skies', and they'll be undertaking a major UK tour to coincide with the LP's release.

THE ALARM have been added as special guests to the U2 tour, which opened this week and includes two London shows this coming Sunday and Monday. They're also playing the last five dates on The Boomtown Rats' tour, announced last week, as well as headlining their own London Marquee show on December 22. Between times, they record a new single titled '68 Guns', for release by Illegal Records in January.

SHRIEKBACK make two rare London appearances this month, in support of their current Y Records single 'My Spine Is The Bassline', at The East / West Centre, E.C.1 (near Old Street tube station) on December 16 and 17 — with support from Tymon Dogg and David Rappaport. They also play Birmingham Edgbaston High Hall this Saturday (4). The band have just recorded three potential singles, and an album should be ready for release early in 1983.



SPECTACULAR SIOUXSIE

SIOUXSIE AND THE BANSHEES

Hammersmith Palais

THERE WAS something thuddingly sudden about the end of it all. Barely was that last note of 'Spellbound' disappearing than the group were doing likewise, and the house lights were on and we were all filing silently for the exit doors.

No agitation or clamour. No raucous chanting in defiance of the night. Everything might have seemed uncomfortably cold had we just seen anyone but Siouxsie And The Banshees.

As it was, though, I suspect the general mood was one of fulfillment, not disappointment or emptiness. When you've absorbed the special and peculiar magic of the Banshee show then no lingering demonstrations of affection seem necessary or even particularly fitting.

There are other acts whose medicine is *not* to be taken internally — so you laugh and thrash around and generally wear your enjoyment on the outside — but this group invites a response that's no less warm and satisfying for being so personal.

Not that Siouxsie is *everyone's* chalice of hemlock, of course. If the darkness at the heart of the music's fascination fails to connect with your pleasure centres then it's odds-on you'll not see more than a calculated pose and monotonous gloom. But to me, the singer's stage role clicks into the material's mystery like a key inside a lock . . . turn it once, and savour the delicious suspense of a forbidden door.

Darkness. It's either what puts you off the songs or draws you in. It can be a messy, frustrating chore, this job of conveying sounds with words, and darkness will just have to do. The best thing about the Banshees' darkness is it's the most effective backdrop for the flashes of light and colour — the same reason we wait for nightfall before setting off fireworks.

And 'Fireworks' starts the set.

Adding daggers to the sound is a three-girl string section (Carolyne Lavelle, Ann Stephenson, Virginia Hewes), hidden high on a platform at the back and shrouded by swirling mists.

The guitar is played by Robert Smith of The Cure, deputising for the absent John McGeoch (still recovering from illness). It's the second stand-in stint he's done for the band and Smith's familiarity and empathy with the Banshees is well-established, to the extent that he can merge in more or less perfectly. But it's only natural that his contributions must be more subdued, less swaggering, than the bold shafts and patterns we'd expect to hear if McGeoch was there.

Very definitely present, however, is that throbbing generator of a rhythm section: bassist Severin and drummer Budgie. The one stands impassive, the other is a mad blur with approximately eight arms and three legs.

The noise that's born of the pair's collaboration is at once dense and fluid, heavy yet flowing — strong enough to support the demands of Sioux's melodramatic delivery; sufficiently subtle, so it avoids crude bombast.

'Melt', from the new LP (their fourth, and maybe even their best — a real departure from rock tradition there) slows the momentum, but allows the vocalist a display of grace and control. 'Night Shift' jerks us back to the jagged path, a song of shuddering revulsion with awesome reserves of menace. And it's good the set still finds room for The Creatures — that's Budgie and Siouxsie's joint adventure (Severin and Smith's tea-break) — with the inclusion of 'Thumb', all sombre and processional.

Siouxsie herself, despite all the voice-loss fuss of earlier this year, doesn't betray any signs of strain, except perhaps for a little waywardness in the singing of 'Arabian Knights'. In all, her hold on the proceedings is imperious as ever — aloof and spectacular. In fact the few numbers on which she straps on a guitar seem uneasy — not because of her playing, but for the way it inhibits her movement, deadening the visual impact of the line-up, leaving a sort of vacuum.

The last quarter of the performance runs through some of the other 45s, like 'Happy House' and 'Israel', which have proved the Banshees' transcendence of those old categories 'singles band' and 'albums band'. They're neither, because they're obviously both. And, as compelling as they can be in a studio, they can make some thing unique from live work also.

Paul Du Noyer

Pic Kevin Cummins

It's got a better memory for tunes than Alan Freeman.

Can it be true? Has old Fluff finally met his match in the memory stakes?

Allow us to present the Technics single keyboard with built-in memory.

It can teach you to play in less than five hours.

Or give you a complete backing group for the next five years.

The secret's all in our memory pack no bigger than a matchbox.

Use it for learning and it'll play you the complete accompaniment for eight popular tunes.

Bass, chords, rhythm and registration.

Use it for arrangements and you can lay down the backing for whatever tunes take your fancy.

Strings, brass, percussion and so on.

In short, a complete set of arrangements all stored away to be recalled at the touch of a button.

Impressed? That's just the overture.

What you're looking at is a 49 note keyboard with full size keys.

In other words, a real instrument and not an expensive toy.

Every sound it reproduces is as close to the original as it's possible to get.

Added to which you've got the digital accuracy of PCM rhythm,

Or suppose you're having trouble matching the key of a particular tune or singer.

Press 'Transpose' and you can automatically change key by up to one full octave.

Again, it's something you won't find on any other keyboard in our price range.

Then you've got our Program Chord Computer for memorising chord patterns.

Plus our Technicord feature that lets you play block chords with just one finger.

We also provide you with a full stereo sound to play out through your home hi-fi or club P.A. system.

Not to mention a range of accessories including extra memory packs, 40 watt speaker amps and a stand.

Now for the grand finale.

Our SX-200 retails for £423 and our SX-100 for a mere £323.

If that doesn't stick in your memory, nothing will.

Technics

Electronic organs.

300/318 Bath Road, Slough, Berks SL1 6JB.
Tel: Slough 34522.

The new Technics single keyboards with built-in memory.

Get musically Blitzed at Woolworth this Christmas.

Woolworth's Record Blitz will really light up your Christmas tree!

Because Record Blitz means tapes are the same low prices as records.

All Blitz Prices shown are less than suppliers' recommended prices.

And EMI record tokens mean you won't have to face the music for choosing the wrong music!

So get round to Woolworth and get your ears Blitzed.

Items subject to availability. Price and availability of advertised products may be different in Northern Ireland, the Republic of Ireland and the Channel Islands.

WOOLWORTH

And Woolco

BIRTHDAY BEST

BIRTHDAY PARTY
VIRGIN PRUNES

Ace Cinema, Brixton

LIVE!

WITH CHANNEL 4's cameras peering over their shoulders, both sets of Wild Men of Pop felt a little inhibited. Mindful of television's cold, reducing stare, their performances were controlled and concise, gestures rehearsed. So though we were spared self-indulgence, the evening lacked that edge of risk and danger which can turn a gig into an event. But as gigs go, half of this was great.

The Virgin Prunes are renowned for audience inter-action, often mingling with it during the performance, presumably to make some conceptual point. But there was no funny stuff tonight. They just whacked out eight numbers, mostly from the new LP, with the slick professionalism of any ordinary rock band. Which is what they are. All that for which they are notorious seems to be a half-baked attempt to distance themselves from fellow Dubliners U2.

Whereas U2 are cleancut and direct, the Prunes attempt to intrigue and mystify with a shambolic pretence of spontaneity and a clutter of Gothic-horror props. Dismembered dolls, death-mask face-paint, monks' robes and the scattering of ashes are devices too cliched to be either shocking or amusing.

Like Screaming Lord Sutch, it's feeble vaudeville.

And while the Prunes sing 'Pagan Love Song' to U2's 'Gloria In Excelsis', both employ similar techniques of four-square rhythm, ringing guitar, and sanctified frontmen exhorting their followers to communion with swelling anthems or threats of damnation.

The Virgin Prunes are sheep in wolf's clothing, but were widely applauded as a good warm-up for the true High Priests of That Old Time Religion.

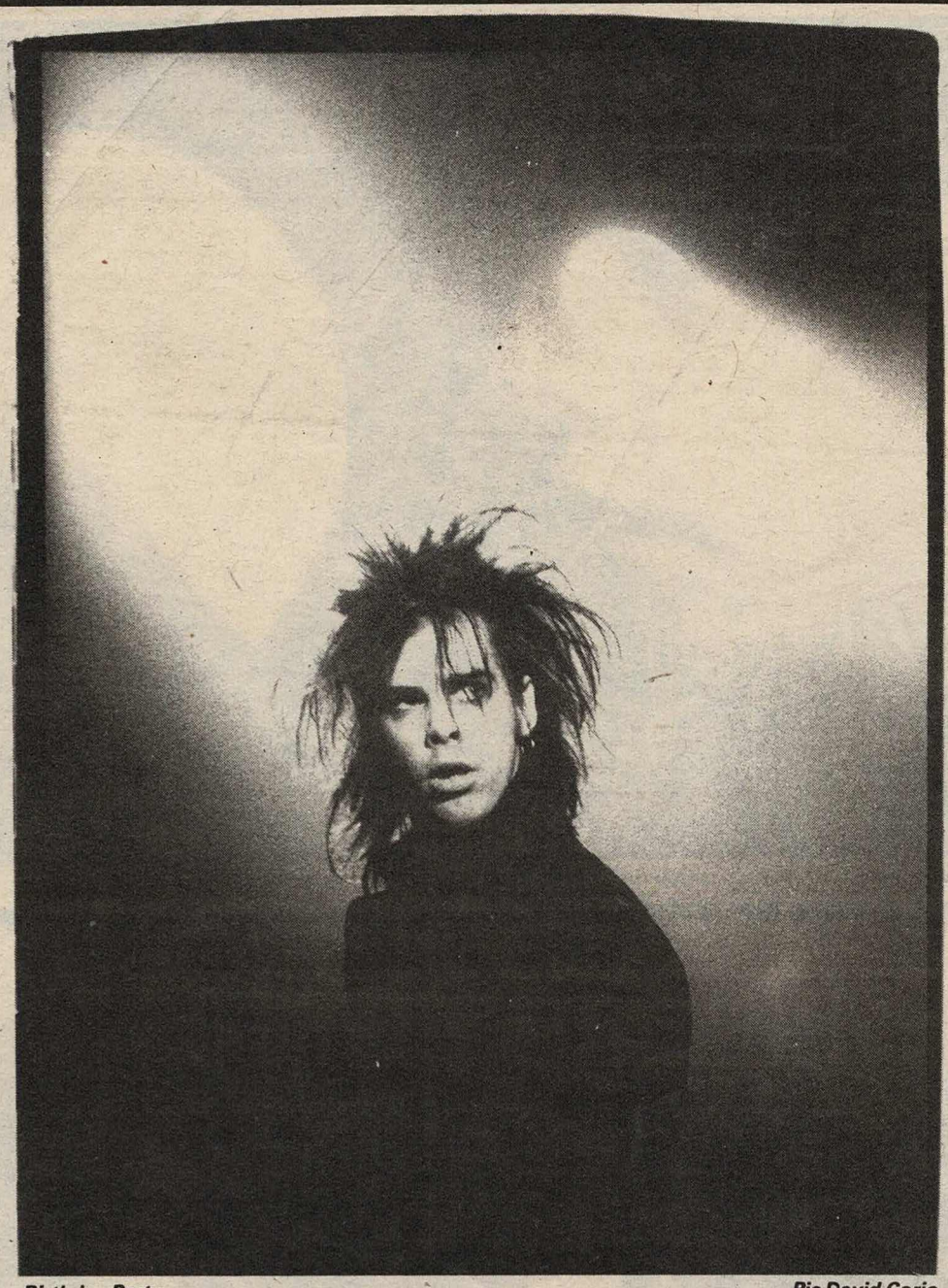
The Birthday Party are a leaner, meaner outfit than when they last played in Britain. Mick Harvey now drums full-time, requiring Rowland Howard to play guitar with a greater fluidity and resonance. They have never sounded so sharp and concentrated. Even more than The Gun Club, they extracted from their blues, jazz and rockabilly roots an essence of dark, visceral excitment.

For the record, they have dropped all pre-'junkyard' numbers and have added four new songs, at least one of which, 'Pleasure Avalanche', is an instant classic. Other highlights included a cataclysmic 'Big-Jesus-Trash-Can' and 'She's Hit', which uncoiled with melancholy, serpentine inevitability. I was gripped.

But the night was not right to go All The Way, so despite prolonged partisan ecstasy there were no crowd-pleasing encores. Always hold something back.

On leaving, I was not alone in thinking that The Birthday Party are, in that quaint old phrase, maybe the Greatest Rock'n'Roll Band in the World.

Mat Snow



Birthday Party *Pic David Corio*

CULTURE SHOCK

AFRIKA BAMBAATAA

The Venue, London

BILLED BY some as the 'Cultural Tourism Show' this was Britain's first taste of *real* Harlem life, Roxy style. The Roxy is the home of all that is hot about New York's infamously tangled jungle of nightlife; rappers vie with dancers for the hotspot under the spotlight and all that is Nasty about the ghetto is deftly swept under the closest copy of 'The Message'.

The temperature never quite reached 96 degrees in the shade but the hip clientele responded bravely to what can only be described as extreme 'culture shock'. The crowd was quite simply awe-struck.

The preface to the evening's entertainment was boldly sprayed by the crews two graffiti artistes Dondi and his Clash-made-famous confederate, Futura 2000. The acrid shower of spray paint and acid sharp calligraphy signposted the way for the fast feet and the torturous tongue wagging that was to follow.

The ever bubbling Fab Five Freddie played compere and big mouth for the night, slamming the crowd with some 'Shocking Body Rocking' and the truth about what really goes down on the dance floor in the Rotten Apple.

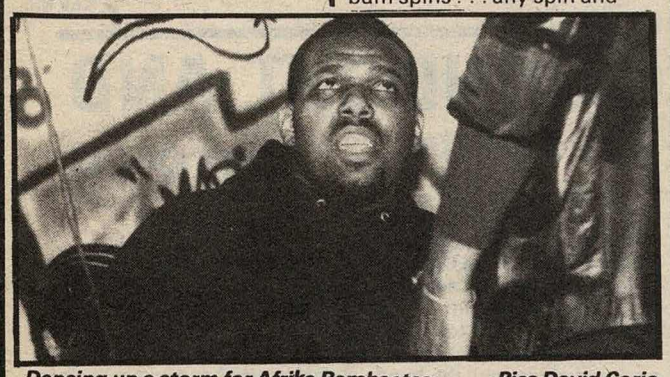
Backing was supplied by the Planet Rocking king Bambaataa who wheeled and dealed, mixing with the help of a rhythm box and a synthesizer while his cohort Grand Mixer DST scratched and stopped every slate on his plate.

The aural delights though were rapidly overhauled by the astonishing antics of the dance (read gymnast) teams. First to scorch the parched soil were the rope dancing Fantastic Four, a group of girls who skipped and flipped through a whirl of tangled skipping ropes.

Oohs and aahs rushed through the hall. But it was undoubtedly the Rock Steady Crew, the fabled barons of 'breaker dancing', that stole the show. Psycho — robot dancing gave way to head spins, elbow spins, toe spins, bum spins . . . any spin and every spin, pushing the pace from 45 to 78 in a short, hot space.

No Picasso exhibition maybe, but for what is surely a taste of future days an engrossing display of physical fireworks. The force will definitely be with you.

David Dorrell



Dancing up a storm for Afrika Bambaataa *Pics David Corio*

GLORIOUS CHAOS

SERIOUS DRINKING

100 Club

CHAOS BROTHERS! Now, believe it or not, that's a cue for a song: one that Serious Drinking will probably be doing very soon in memory of this gig which was surely the worst/best they've done, depending on how you look at it.

Tonight most everything went wrong — the bass player didn't turn up and was replaced by an unknown who randomly plucked at the strings while a mere handful of people hugged the bar looking embarrassed.

We are not in the least afraid of the ruins, they proudly state and proceed to frolic through a shambles of a set quite as though they're loving every minute of it. Quickly overcoming, through sheer enthusiasm, their 'clever boys from Norwich having a sneer' tag the group enact a discordant sub-Mekons thrash based pastiche of the John Ordinary lifestyle — birds, beer and football.

The reference points in the songs are all along the lines of "getting pissed", "Bobby Moore", "alright blokes", "hangovers" and so on.

The sarcasm, although heavy, is however never condescending and the tone is always that of "we're laughing with you and not against you." What is more, through their laughter the band point out that 'normal' is something that no one quite is and that every individual is a deviant.

And insane is something that Serious Drinking appear to be as they cavort around the stage, dancing gloopy limbs akimbo style to the anarchic stop-start, sub-punk backing. Most of the audience have walked out by now but they still carry on until the lights are prematurely switched on.

The Drinkers' music and outlook suggest that reverent is something they are not which is just as well 'cause, as every good boy and girl knows, the rock'n'roll trip is nothing to get serious about at all.

Richard North

TUMBLING CLOWNS

PLEASURE & THE BEAST
COVER VERSIONS

The Venue, Victoria

ROBERT PERENO and LA Richards started out as professional dancers and in that capacity were paid to promote Jive Record's singles 'Back To The Sixties' parts I and II by dancing to backing tracks on Top Of The Pops under the name Tight Fit.

Before 'Back To The Sixties' part III could come along, Pereno and Richards had left, replaced by the faces we've learned to loath through the subsequent success of 'The Lion Sleeps Tonight'.

The original pair, who see themselves as "a post-holocaust couple who are filled with energy, a sense of hedonism and even violence" (gawd help us), then chose the unassuming little tag 'Pleasure & The Beast' (she's Pleasure, he's The Beast) and joined up with guitarist Jimmy O'Neill. Their first single 'Snake' was released, produced by Rusty Egan, which brings us up to date.

Pleasure & The Beast's live performance leaves nothing to be desired — literally. From curtain up and Pleasure's simulated demonstration of her fellatic abilities, it's bump and grind all the way.

Lyrics like *"Call for Dr. Sex/call for Dr Sex"* are howled and wailed over a backing tape which is altogether unremarkable bar a moody number called 'Winter Love Affair' during which Pleasure has the dubious pleasure of being swung, held only by an arm and a leg, by The Beast—and the tape pounds relentlessly on.

Pleasure is later paraded on The Beast's shoulders and the couple gyrate and cavort making up for what is lacking musically by displaying their talents as dancers and tumblers.

In sharp contrast to Pleasure & The Beast's complete tackyness, support band Cover Versions are altogether more sleazy and well within the realms of burlesque. As their name suggests, they do only covers — among them 'Jean Genie'.

Lead vocals are shared by a Wurzel Gummidge-type character and a voluptuous lady who circulates through the audience, trailing a languid hand across each table before pausing for effect and moving on. Additional backing vocals, token percussion and vigorous dance steps are provided by a younger looking couple. Straight from a '40s equivalent of The Darts — he's in a moth-eaten Tarzan outfit, she sports a black tutu and they go through their set with ludicrous jolity.

Music is provided by tapes which are allowed to run on as Tarzan follows the lead couple, while carrying his mate who now wears a swim suit and is indeed swimming, gleefully off stage.

Regine Moylett

QUAKING ALL OVER

THE DANCING DID

The Marquee, London

THERE MAY be dung on these boys' boots, but it doesn't slow them down. Gradually, The Dancing Dids are becoming a considerable cult.

Of course, a lot of their appeal lies in the simple novelty of hearing earthy fables set to a rustic beat, delivered by a quartet of wicked-looking, raw-boned yokels in horse-brasses and hats.

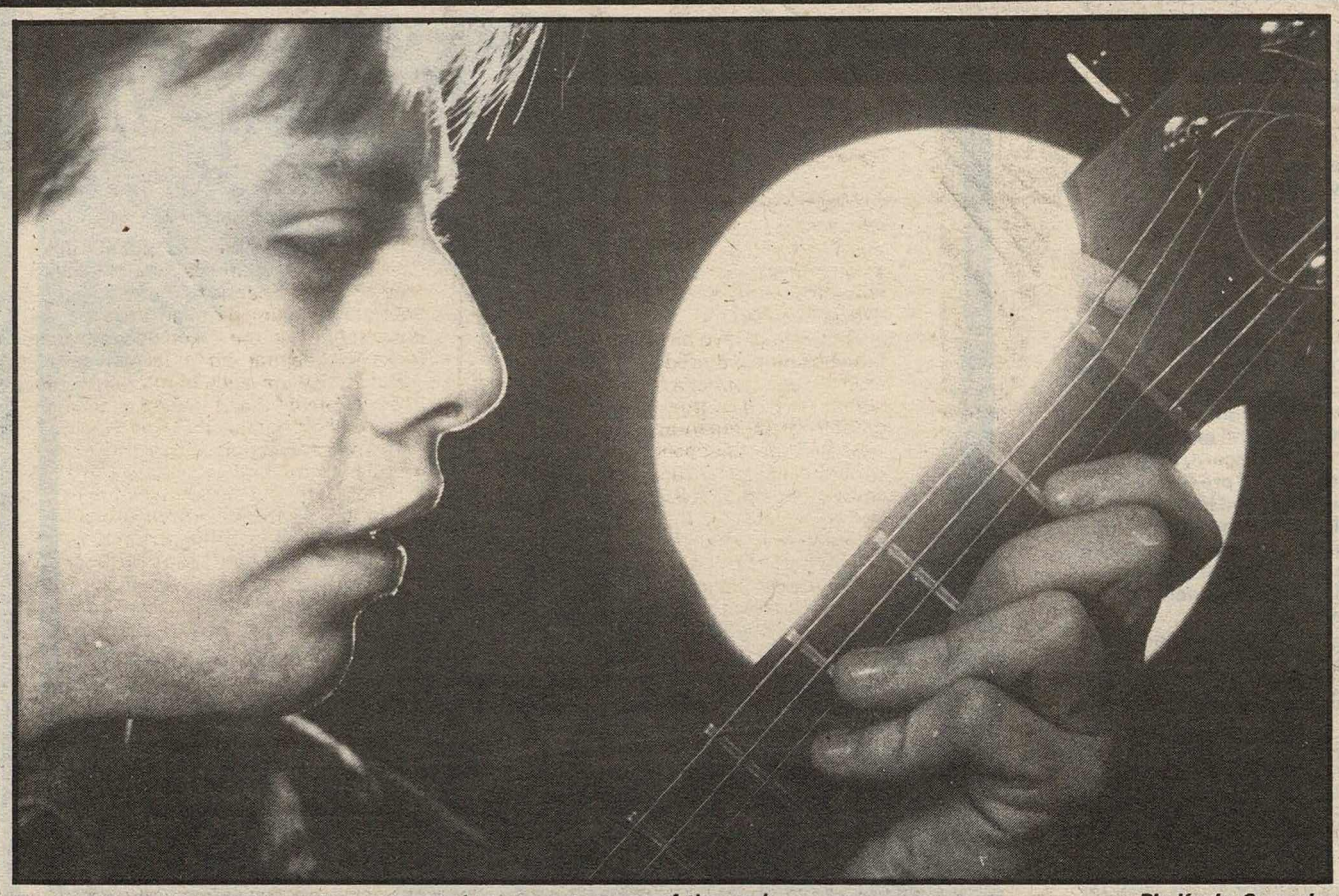
There's plenty of fun to be had just from that. But there's more. The Didmen's eye for details, their sturdy sense of style and their uncluttered marching beat enable them to etch an atmosphere, colour in a context. They bring legend to life and transcend trivia with disturbing knowingness and a real respect for their sources.

The trundling tension of darkened rockabilly meets the creeping fear of an epic Fairport yarn.

The folk input is real. Why, they've even got a member called Tim, and it's his rich voice which turns their already evocative lyrics into poetry at times. *"Unctuous prattling Pecksniffs quake, quail and quiver / As the Badger Boys glide down the street like pike in an empty river,"* for example. Eddie Grundy of *The Archers* has just made a record, but it can't hold a candle to that.

People *warm* to The Dancing Did. A long-time admirer told me that the usual quota of loyal Eveshamites hadn't turned out tonight, yet each title got a cheer, and this West End rocker's hall became the home of the idiot hoe-down. The Dancing Did are a very fine thing. Poach yourself a portion now.

Dave Hill



Syncopation's Jimmy Carter demonstrates how to get cancer of the neck. *Pic Kevin Cummins*

LIVING ON THE EDGE

LIVE!

SYNCOPATION OPTION

Oldham Pennine Lounge

ASIDE FROM the local Colosseum theatre being a breeding ground for Coronation Street regulars — and the odd 'stars' subsequently returning to slum it in the local bars once in a blue moon — there isn't much to write home about in Oldham.

They're really living on the edge in this town. On the edge of the Manchester conurbation that is.

Isolated from the hip city swank of The Hacienda, Oldham's too far removed from the clap trap and disco thump brigade to sport leaky, lame jackets and not nearly close enough to house the hip priest disguised as rumbling dissident of the Mark E Smith variety either.

All in all, Oldham seems to be the perfect haven for a whistlestop visit by a gaggle of self-effacing boys from Manchester with musical naivete in healthy abundance, honesty by the bucketload and gallons of infectious melodies.

Come in Syncopation.

With the sensibilities more in accord with The Farmer's Boys than with A Certain Ratio, these five fresh-faced boys display blatant disregard for the fickle whims of fashion and sychophantic aspiration in an endless quest for addictive hooklines.

The introductory theme tune surges on a bed of hot drums dislocated with a strict precision, the bass inserts a theatrical twang into every gap and the whole thing's sealed up with lashings of synth. Weaving in and out of pop structures, as exemplified on their last single 'Marking Time', Syncopation retain the essence of easily digestible pop even when their guitars are spiralling in the giddiest Mancunian tradition.

Occasionally Syncopation falter, but there's still enough lasting melody and natural talent and exuberance to justify their refusal so far to sign on the dotted line.

Amrik Rai

A FLOCK OF TWO IDEAS

A FLOCK OF SEAGULLS

Royal Court Theatre, Liverpool

A FLOCK Of Former Hairdressers left for sunnier climes when their first few pleasant enough singles and shoddy debut LP were greeted with a large amount of indifference in their home country.

A year later, after finding mega-success in America, Australia and other places with a corporate lack of taste, they've come back, had a hit single with 'Wishing', and this was the triumphant home town return to a packed, adoring, teeny audience.

The music was almost as appalling as they looked, but not half as funny. They've basically two ideas and two songs: the short sharp catchy tunes of which 'Wishing' is be by and away their best effort, and then there's the pretentious, hopefully mysterious, but ultimately meaningless pieces of synth dominated pomp.

I suppose if Ultravox can get away with it, they can too. But at least Ure and co display a modicum of imagination and variety, whereas this shower just hammer out the same old tired power chords, tart it up occasionally with a bit of keyboards, and let drummer Ali Score go his own merry way, playing with his brand new synth drums.

All the modern trappings couldn't hide the chronic lack of ideas and reliance on boring old rockist cliches. I tried hard not to treat them as a joke. I failed.

Kev Mc

MOONLIGHT AND ROSES

BLOOD AND ROSES

West Hampstead

A BLOOD And Roses gig at the Moonlight and from the buzz among the crowd, it seems this is to be a night for celebration, a night to unwind.

One pale thin fan climbs up on stage along with the band and slowly begins to take off his clothes, revealing a pair of pale blue tights, pink socks and a psychedelic T-shirt. He writhes around in synch with the beat and by the time he strips off his shirt, exposing a gaudy lipstick scarred chest, the group are into their anthem — 'Your Sin Is Your Salvation'.

This delightful precept is expanded on throughout the rest of the set, the "message" carried by a mix of thrash and trash — '60s garageland meets The Velvet Underground tangling with The Sex Pistols and no one escapes unscathed.

A wild, gruesome cocktail indeed, but one that's needed to propel such dictums as 'Love Is The Law'. This is one of the band's strongest numbers and its infamous Crowleyan roots show just which bag this lot have their heads stuck in.

Stylistic mysticism in the rock world has always been in fashion, everyone back and beyond Blue Oyster Cult to the Banshees has dabbled with it, but Blood And Roses seem to be more than mere cultural dilletantes.

The powerful subtlety of their invective is enough to thrill and convince. The raging black haired witch vocalist Lisa uses her sometimes gorgeous voice to full effect, underlining the words with a certain touch of bitter-sweet. This is especially the case in the hypnotic 'Necromantra' which is as the title suggests — a haunting lament. Heavy? Oh yes, but there's humour too, take 'I'll Put A Curse On You', a temperamental singalong outburst that toughens the set with . . . fun.

Richard North

The new Professional Entertainer (PE) Series Microphones.

A totally new concept in microphones.

Developed by Shure, the PE Series is a new collection of microphones created specifically to match your instrument, your voice, even your budget.

In short, created to match your style.

Select from the PE Series and be certain of great sound.

We simply can't make it any clearer.

For more information on the Shure PE Series Microphones, visit your local Shure dealer or contact Shure direct at:
Shure Electronics Ltd., Eccleston Road, Tovil, Maidstone, Kent ME15 6AU. Tel: 0622 59881.

SHURE®

THE SOUND OF THE PROFESSIONALS...WORLDWIDE.

THE FAMILY GANG

CHAIN GANG

THE SCENE IS NOW

WIND AT NIGHT

New York — Folk City

THE COMMON wisdom is that there is nothing happening on the New York band scene, that only the street funk scene — powered by studio groups rather than gigging bands — has any life in it.

Wind At Night and Chain Gang are two exceptions.

Wind At Night, from the suburbs of New Jersey, have a good sound combining a hot and well-handled Afro-Cuban percussion underlay with energetic and slightly skewed rock action, a good dose of funk and chiming massed vocals. The mix is diverse, but not scattered. Wind At Night know what they're going for — an ear-capturing multifaceted groove — and more often than not they hit it.

The percussionist really swings, the drummer knows his funk and his rock, and the three songwriter/singers really do pull the occasional masterstroke. Sometimes the songwriting lets the band down, but this is a young band starting out. I give them a pat on the back and a promise to be there next time.

Chris Nelson, who once fronted an art-noise group of great repute called Information, has in The Scene Is Now his most accessible vehicle yet. About ten per cent of the set consists of what you might call songs. The rest is Nelson's usual line in splattered shards of guitar noise and barked non-vocals. The last number, a production job accompanied by film projection and tape loops, summed up the art school project indulgence of the whole mess.

And then came the mighty Chain Gang. They look like a family, and they play like one. It's nothing you could pigeonhole, they just look right for the role of New York kids who've seen the score and have the guts to yell about it.

You'd think Chain Gang's hardcore power blast would be an anachronism in 1982, but what a surprise. Within a raucous power-trio plus singer format Chain Gang work out a myriad of strategies that tell you they are up to a lot more than any "normal" hardcore band anywhere.

Who would have expected a pure punk explosion to be this tuneful, penetratingly intelligent, humorous, big-spirited and blessed with something to say far beyond the usual? And with all that to still deliver this manic headbanging rush.

Wot a band!

Richard Grabel

Luther Vandross *Pic Ebet Roberts*

SAP OPERA LIVE!

LUTHER VANDROSS

New York

LUTHER VANDROSS went from singing advertising jingles to Change (he's the voice on their great 'Searchin') onto a solo contract with CBS and a large hit with the creamy-smooth soul croon 'Never Too Much'.

That would have been enough, but then he went and produced Aretha Franklin and got her a big hit with 'Jump To It'. Now they all think he's a golden egg laying goose.

As befits a man in such exalted circumstances, the Luther Vandross show at the opulent Radio City Music Hall is an elaborate theatrical spectacle complete with changing stage sets, all-star backing singers (including Chic's Alva Anderson, one of my biggest heart-throbs), the finest band money can buy, and an adoring audience.

But Vandross is a big man with a big voice, and the scale of the show does not overwhelm him. Actually, his between-song jokes, his lively interaction with the backing singers, and the freewheeling warmth of his voice, combine to make this show very human, almost intimate.

His voice has range, power and emotional expressiveness. But like any such instrument it needs to be put into service of good songs to mean anything. Too much of Vandross' concert behaviour is taken up with vocal tricks and showing off for its own sake.

But there were brilliant moments. His live version of 'Searchin' had all the rich verve of the original. 'Bad Boy/Having A Party' had a nostalgic appeal that grew as much from Vandross' stagecraft as from any inherent communication in the song. He can be a masterful crowd pleaser without resorting to pandering.

Best of all was 'She Loves Me Back', a song from his new album that Vandross turned into a story, a narrative of love being doubted and discovered, acted out with the backing singers in a pantomime that was corny but delightful.

But most of the material Vandross writes for himself is pure sap, and this is his great handicap. It's an unbelievably sentimentalised idea of love that Vandross is in love with. And there is a lot of such fluff in his repertoire.

Richard Grabel

ROMAN CONQUEST

ROMAN HOLLIDAY

101 Club, Clapham

NO DOUBT there's a reason, but I can't think why they picked that name. I don't see too many togas on stage. I don't see too many brave new worlds being conquered either, but that's beside the point.

Roman Holliday are about nothing more nor less profound than squeezing into period costumes, larking about a bit, and recreating a selection of sounds from yester-depression in bright new combinations.

The nice thing about this partying four-piece is that when they're flirting they have no shame, and when they get to some *serious* jumping and jiving, they really make it stick.

The slicked hair turns to slimy rat's tails, the crisp white shirts go dark under the arms, and everyone gives it hell. The stand-up bass goes crazy, the drummer's soft-brush method becomes a syncopated broom-handle battering, the slightly ageing sax-man gets twitchy and possessed, and the wiry guitarist's manicured 'tache begins to run with sweat.

And what a guitar! A red rectangular box with strings attached across it. Don't say someone *sold* him that creation?!

Yes, Roman Holliday look and play the part, and everyone had FUN. The only thing that might spoil them is if they're adopted as the lapdogs of some arty, trendy crowd. In the meantime kids, they're plain and simple great.

Dave Hill

STERILE CULTURE

CULTURE

Dingwalls, Camden

LATE 1982 sees the return of Culture to our shores in the form of the very righteous Mr Joseph Hill and his backing group Soul Defenders. Seldom do they prove the equal of the makers of 'Two Sevens Clash', these few moments generally being those where Joseph Hill's voice plays, rides, dances a little on the rhythm section's backing vocals.

The Soul Defenders are no doubt a fine backing group — the solemn power of the brass section and the bongo players sheer class — but something is not there.

There is something dry and sterile about Culture. Perhaps, without the excellent assistance of his former backing vocalists, Joseph Hill does not *cut it*. All the suffering and exhortation, all the dogma, leave their desired object unscathed. Similarly, they appear to leave Joseph Hill unscathed and half-asleep. Where did all the love/violence go?

If reggae still wishes to take part in whatever the struggles of the 1980s are it will need to show much more precision and adaptability.

Marcus Boon

BADGES

1. GREENPEACE LOGO. In green on yellow. 25p.
2. WHALES. Orca, Humpback or fin. 35p.
3. SEALS. 35p.
4. SAVE THE WHALES. In full colour. 35p.
5. WARRIOR OF THE RAINBOW. Buys fuel for the Rainbow Warrior. £1.00.

WOVEN BADGES

9. RAINBOW. A sew-on in 6 colours. £1.25.
10. GREENPEACE LOGO. A sew-on in green on yellow. 75p.

T-SHIRTS

14. SAVE THE WHALE. 5-colour design printed on white American shirt. Adults: L,M,S. £2.95. Children: 26", 28", 30", 32". £2.25.
15. SAVE THE SEAL. 2-colour design in green and black on white. Adults: L,M,S. £2.75. Children: 24", 26", 28", 30", 32". £2.25.

CAR STICKERS (Post free with other items)

6. SAVE THE WHALES. For the bumper. 35p.
7. WARRIOR OF THE RAINBOW. For the windscreen. 40p.

MONEY BOX

20. WARRIOR OF THE RAINBOW. In pottery. £5.50 inc. p&p.

BOOKS

12. 'THE WHALE FRIENDS' Colouring Storybook. £1.60 inc. p&p.
11. 'THE WHALE TALE.' Starring the Muppets. £1.20 inc. p&p.

DECORATIVE STICKER

18. STAINED GLASS WINDOW STICKER. In transparent coloured inks. £1.25.

CHRISTMAS CARD.

17. 'I SAW THREE SHIPS' THEME. In full colour. 5 for £1.45 inc. p&p.

ENVELOPE STICKERS

21. FOR RE-CYCLING USED ENVELOPES. Warrior of the Rainbow and quote from legend. 75p per 100.

STATIONERY PACK

16. RECYCLED PAPER. Quality A5 pad with matching envelopes in gift wallet. Grey with attractive dolphin motif. £3.20 inc. p&p.

MODEL KIT

8. THE RAINBOW WARRIOR. Colour detailed model in card to cut out and glue. Illustrated instructions and the history of Greenpeace and the Rainbow Warrior. £2.40 inc. p&p.

POSTER

22. FIN WHALE. Comes in two parts for assembly. Size: 2'x 6'3". £1.25.

CANVAS BAG

13. WARRIOR OF THE RAINBOW. In full colour and sepia. £2.75.

SWEATSHIRTS

19. AMERICAN. Machine washable. Dark Blue/Grey/Burgundy/Denim. State 2nd colour choice. Adults: XL,L,M,S. £6.40. Children: 6-8 years, 10-12 years, 12-14 years. £4.95.

Spread the word.

Greenpeace is the word.
It means growing numbers of people across the world who see time running out.
It means stop despoiling our world and start caring.
It means success against great odds.
Spread the word and keep us in action.

GREENPEACE
36 Graham Street, London N1 8LL.

ORDER FORM

To: Greenpeace, 36 Graham Street, London N1 8LL.

Code No.	Size	Colour	Quantity	Cost £	Cost p.	Plus P & P £	Plus P & P p.
			Totals				
			Total enclosed				

I enclose cheque/P.O. made payable to Greenpeace Ltd., with my name and address printed on the back. OR Please debit my Access A/C No.

Prices include VAT. Reg. No. 242 4636 73.

Signed_____
Name_____ (BLOCK CAPITALS PLEASE)
Address_____
NME2-12

Please specify second choices if applicable. Goods will be despatched within 7 days of receipt of order. POSTAGE RATES. Add 15p per £ or part of £ spent. 30p for posters. Please return goods within 14 days if not completely satisfied.

Warm love

THE DISTINCTIVE vocal style of Trevor Hartley lends itself to interpretation of Van Morrison's 'Warm Love' for release on Guy Rippon's Top Ranking label December 10.

Laid at Mark Angelo studio with a backing band comprising Sugar Minott's drummer Ken, Black Slate's guitarist Chris Hanson on rhythm and lead, bassist Courtney and pianist Lindel Lewis, the song features overdubbed horns from Guy Barker and Steve Gregory plus back up harmonies provided by the Molly and Polly duo. It is coupled with a Trevor Hartley original composition entitled 'Honey'.

The lightly recorded Hartley arrived in this country from Jamaica a few years ago and waxed his debut here for producer Crucial Ruddy with 'Selassie I'. Since then he has made only a couple more vinyl outings, though tapes of an uncompleted LP remain in the hands of Crucial Ruddy. The singer currently works in Tad's Stoke Newington record shop.

'Warm Love' c/w 'Honey' (12-TRI 7) is set for discomix release next week with a 7" pressing of the same due out after Christmas.

Pic: Jean Bernard Sohiez

Clever Trevor

Rocker Billy

"Oh Billy Boyo, wha' make you bad so?" — Sugar Minott.

INTRODUCING Billy Boyo the 12-year-old boaster toaster with a string of fine releases to his name, and who was staying in London last week.

Born Billy Roe — also known as Billy Goat during his infancy — Boyo started his singing in a Kingston church and at Sunday School, where he also played guitar.

"I started going to sound and t'ing, go to dance. This was about '78. At this time, Nicodemus I listen to, also Toyan, Lui Lepke, Barrington Levy, Linval Thompson, yeah me like all DJ style."

His first live appearance was in 1980 at Prince Jammy's. Since when he's continued with all the popular local sound systems, including Gemini, Virgo and Aces.

A debut single 'One Spliff A Day' emerged earlier this year, but his biggest success was when snatching the number one spot on the reggae chart from Musical Youth recently with 'Janet Sinclair', the Jamaican *Daily Gleaner*'s agony columnist.

"Yeah me write to Janet Sinclair. If ya have a love affair problem and t'ing, y'know, true everyday t'ing."

no good Boyo Pic: John Lever

He also informed of other junior DJs in Jamaica such as Little Jerry, Fabian and Jesse James, the youngest of whom is only seven years old.

'Scandal' is the subject of Boyo's own new discomix produced by Jah Thomas. A debut LP is set for release on Greensleeves by Christmas. It features a new version of 'England Skanking', plus a rap to the rhythm of Yellowman and Nancy's 'Jah Mek Us For A Purpose' entitled 'Jah Mek Me To Be An MC'.

Dominic Kenny

Saturday step

CANNING TOWN rave this Saturday when Abbysinians present A-Look-Into-'83 featuring at the roots control *Jah Shaka* + Forest Gate number one entertainer *FBI* + East London's stepper *Reality* at Trinity School, Barking Road, E16 (near Rathbone Market). Ladies free before 7.30. Refreshments on sale.

The Homerton 6th posse who brought you the Upton House dances present a three the hard way on Saturday from 7pm until late at Brook House School, Kenninghall Road, E5 featuring *Sir Biggs* the hitbound DJ champion sound + *Casanova* high power outernational system + *Riva* international. £1.50 at the door. Refreshments available.

At the Cora Hotel, Upper Woburn Place, WC1 on Saturday is held the eighth consecutive Miss Black & Beautiful Teenager (1982) beauty contest with guest appearances by Roy Alton, Ray Williams and Sharon Sam. Music by *Ace Of Clubs Roadshow* and the *Carib Limbo Dancers*. Special guest Miss Grenada 1982. Tickets £5 from Albert Promotions 01-743 8390.

Also on Saturday is held the Barbados 16th Anniversary Independence Dance at Harrow Leisure Centre, Christchurch Avenue, Harrow, Middx — 8pm until 2am — with onstage the *Inner Force Dance Band* plus a spectacular show of myth, music and magic from *Sorcea* (tigress in magic fantasy) and sounds of soul, calypso, lovers rock, spouge and soca from *Stardust Disco*, also sweet pan music from a top steelband. Other events include the Bajan Shoppe selling T-shirts, flags, crafts, books and posters and the Creole Kitchen with puddin'n souse, rice'n peas, conkies, flying fish and other items of Caribbean cuisine. For tickets and details of further information tel: 01-841 2862.

Or the same night groove with The Groovers at the Grosvenor Rooms, 92 Walm Lane, Willesden, NW2 — from 8pm to 2.30am — rocking to *Gala Hi-Fi*.

OBSERVER STATION UNDERGROUND REPORTING — flashing weekly from a semi-frequency — in drear-nighted December . . . two Niney productions newly released on UK 10", notably the latest Don Carlos observation 'Can't Waste Time' via the Cha Cha label and coupled with a Papa Bruce toast of the same 'No Time To Waste' (CHAD 52), while on Sugar Minott's own Black Roots imprint his former Observer pre 'Lovers Race' emerges c/w 'Mix Up' (BRT 02) . . . **too happy, happy tree** . . . also out on 10" is the follow up to 'History Of Jamaica' from Early B, who on the King Jam label now gives voice to 'Righteous Rasta' c/w 'Poor Man Plan' (KJ 068) — produced by Johnny Hylton . . . **thy branches ne'er remember their green felicity** . . . new Barrington Levy title on discomix is a Dillinger production issued on Oak Sound and entitled 'Open Book' (OSD 008) . . . **the north cannot undo them** . . . a further Lacksley Castell title issued on Negus Roots discomix is 'Speak Softly', which song is toasted by P Tullo for 'Money A The Remedy' c/w the singer pleading 'Take This Message To My Woman' (NERT 013) on its flip . . . **with a sleety whistle through them** . . . other new discomix: Al Campbell, 'Till I Kiss You' c/w 'Just My Imagination' (Exclusive — EXC60-11-40); Karen Dixon, 'It's Love That Makes A Woman' c/w Errol Robinson and Karen duetting 'I Like Your Move' (NK — NKRD 0010) — produced by Neville King; and Debbie Gee, 'Will I Ever Do' c/w 'Let Me Try' (TNT 004) . . . **nor frozen thawings glue them from budding at the prime** . . . out on the CSA label is the debut solo LP from Fatman DJ Raymond Naptali titled 'Trouble Possee'. . .

★ ★ ★

IN DREAR-NIGHTED DECEMBER . . . this Friday at Clapton, Eastman presents a Dance at Downstown Club, Nightingale Estate, Downs Road, E5 with Eastman resident sound from Stokey, guest sound Jah Wisdom of Finsbury Park plus Jah Tubby's of Clapton — from 7 till 11 — with jazz-funk, lovers and rockers. Admission: £1 . . . **too happy, happy brook** . . . at Clouds club in Preston's Church Street on the same night — 8pm to 1am — is live onstage Clint Eastwood & General Saint plus local group Zamayca . . . **thy bubblings ne'er remember Apollo's summer look** . . . this Sunday afternoon in Powis Square, W11 the Carnival Co-ordinating Group present the London All Stars Steel Band and Mangrove Steel Band plus soca sound system at the Tabernacle Community Association from 2.30 until 10pm. Bar & food. Admission: £1 . . . **but with a sweet forgetting they stay their crystal fretting** . . . next Wednesday (8) at the Raquel Club in Basildon, Essex is live onstage reggae quartet Cruzial — 9pm until 2am — with coaches leaving from Hackney Town Hall at 9pm sharp . . . **never, never petting about the frozen time** . . . Afroline nite spot in a congenial and friendly atmosphere at the Lord Morrison Hall, Scales Road, Tottenham, N17 (off Chesnut Road) every Friday from 7pm with reggae, calypso, soca, funky, soul, jazz, blues and highlife . . .

★ ★ ★

AH! WOULD 'TWERE SO WITH MANY a gentle girl and boy! . . . at the Africa Centre, 38 King Street, Covent Garden, WC2 from Monday 6 to Friday 10 — 10am to 5.30pm — is to be held *Alali — Nigeria Delta Festival*, a week of activities based around the sculptures and drawings of Sokari Douglas Camp, a Kalabari from the south east of Nigeria. Admission free . . . **but were there ever any writhed not of passed joy?** . . . in addition, as part of the overall *Alali* programme will also be held a series of related talks: *Nigeria And The History Of African Art* on Thursday (2) at 6.30pm; *Kolo Ti* — a video and talk on Kalabari performance at 6.30pm on Monday (6); *Traditional Nigerian Architecture* on Tuesday (7) at 6.30pm; and *Nigerian Masquerades* on Thursday (9) at 8.30pm . . . **the feel of not to feel it** . . . new pre-release titles from Jamaica this week: Jah Mikes, 'Honey Bee' (Tree Of Life); Jimmy Sinclair, 'Call On Me' (Thunder Bolt); and on the Roots Radics Gang label is Scotty with 'Pussy Kat', adaptation of the Tom Jones song of the film, also recorded by The Wailers . . . **when there is none to heal it** . . . a selection of African cloth, ladieswear and accessories is to be found at the African Shop of 22 Upper Tooting Road, London SW17. A few minutes walk from Tooting Bec underground station . . . **nor numbed sense to steel it** . . . up in Scotland Archie Grassom as 'Youthman' runs a reggae session on Radio Clyde 261m every Friday night from 11pm to 12 . . . **was never said in rhyme** . . . released on Crazy Viking 7" is a song entitled 'Lavender Blue' from Mac Kissoon . . . **One Love** . . .

Calculation No. 7 from Texas Instruments.

A task for the TI-57 LCD:

How fast must the truck be travelling to reach the other side?

The truck takes off from a ramp which makes a 14 degree angle with the bridge. The driver must span a gap of 15 metres. Will he make it ?

If he programmes his TI-57 LCD with the right formula, he'll easily know the speed required to bridge the gap. What's more, once programmed it can be used to provide the speed required for any risky jump the driver makes.

The brand new TI-57 LCD is no ordinary middle-of-the-road pocket calculator. It's a successor to the TI-57 whose programmability proved an ideal way of introducing students to the concepts of computer programming.

TI-57 LCD gives the potential boffin 48 programme steps, up to 7 memories and computer-like functions such as decision making tests, loops, branches and subroutines. On top of this it has a full range of scientific functions .

Another special feature of the TI-57 LCD is its operating manual - written by science teachers to ensure that the student can make full use of his new calculator almost immediately.

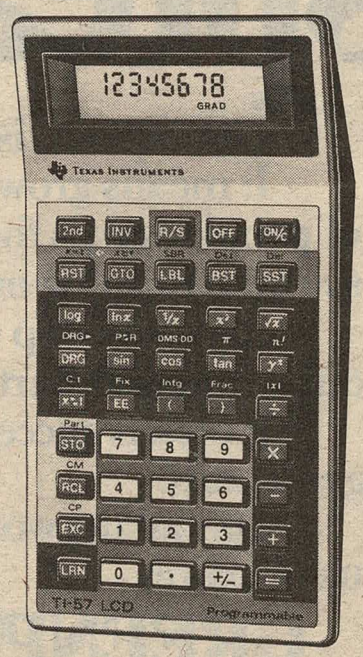
If you think that all these features come with a price tag to match, then you are in for a surprise.

The TI-57 LCD provides outstanding capability and ease of use at a price which reflects exceptional value for money and, what's more, includes a hard protective carrying case that's just right for the rough and tumble of normal student life.

The TI-57 LCD is just one example of the wide range of pocket calculators from Texas Instruments that help you calculate more efficiently.

We'll help you do better.

Solution, using the TI-55II: Neglecting the resistance of the air, to span a gap of 15 m the truck must travel at 63.7 kph. 20 m -73.6 kph; 25 m-82.3 kph. 32 m-93 kph. 40 m-104 kph.



GB/7/REV 1

TEXAS INSTRUMENTS

FUN BOY THREE

NEW SINGLE

THE MORE I SEE (THE LESS I BELIEVE)

Chrysalis

CHS 2664

CHRISTMAS SPECIAL OFFER. CHRISTMAS SPECIAL OFFER. CHRISTMAS SPECIAL OFFER. CHRISTMAS SPECIAL OFFER. CHRISTMAS SPECIAL OFF

T.I.T.S. MAIL ORDER
TEE SHIRT & S>SHIRT
XMAS SALE OFFER
"THE PERFECT GIFT"

OUR POLICY HAS BEEN FOR THE PAST 5 YEARS OF MAIL ORDER SELLING TO SUPPLY TO YOU THE CUSTOMER, THE BEST UP TO DATE DESIGNS ON TEE SHIRTS AT THE CHEAPEST PRICE POSSIBLE. **THIS XMAS OFFER IS THE BEST ONE WE HAVE EVER MADE.**

ALL DESIGNS ARE SCREENPRINTS (NOT TRANSFERS). TOP QUALITY SHIRTS. 7 days delivery.

orders received before 17th DEC.

GUARANTEED deliverv for XMAS....

ORDER TODAY

2 SPRINGSTEEN BORN
3 SPRINGSTEEN RIVER
5 JAM TUBE STATION
7 S L P GO FOR IT
8 S L F FINGERS
10 CHE GUEVARE
11 STRANGLERS BK &
12 STRANGLERS RAVE
13 STRANGLERS HERO
14 UK SUBS WARHEAD
15 UK SUBS DIMINISH
16 UK SUBS CROWD
17 SID VICIOUS DATES
18 SID VICIOUS PORTRAIT
19 DAMNED BEETHOVEN
20 DAMMED GROUP PICTURE
21 DEAD KENNEDY'S CAMBODIA
22 DEAD KENNEDY'S TOO DRUNK
23 DEAD KENNEDY'S CALIFORNIA
24 CRASS GUN
25 CRASS REVOLUTIONS
29 RAMONES
30 ULTRAVOX HEAD
31 PISTOLS BOLLOCKS
32 PISTOLS G S T Q
33 CRASS NAGASAKI
34 JOY DIVISION
35 NEW ORDER
36 THE BEAT
37 XTC
38 ENGLAND
40 DISCHARGE SKULLS
41 EYELESS IN GAZA
42 SAXON
43 T-REX
44 CHEAP TRICK
45 BOWIE MONSTERS
46 IRON MAIDEN
47 WHITESNAKE
48 CLASH L CALLING
49 CLASH GROUP PIC
50 PIL
52 ECHO & BUNNYMEN
53 ANARCHY
55 JIM MORRISON
56 GILLAN
57 EXPLOITED BARMY ARM
58 EXPLOITED ARMY LIFE
59 POP GROUP
60 SIOUXSIE LARGE HEAD
62 UK DECAY
63 JUDAS PRIEST
64 CRAMPS
65 KRAFTWERK
66 BUZZCOCKS
67 999
68 RUTS
69 J. ROTTEN
70 DYLAN
72 JAM BEGINNERS
73 K JOKE 2nd ONE
74 DISCHARGE NEVER AG
75 K JOKE REQUIEM
77 T. HEADS F O M
78 T. HEADS R I L
79 PENETRATION
80 P. MURRAY
81 NEIL YOUNG
82 D. KENNEDY'S IN GOI
84 JIMI HENDRIX
85 RUSH
86 TOM PETTY
87 B. ROSSE GUN
88 B. ROSSE STAR
89 UPSTARTS LIDDLE
90 UPSTARTS ENGLAND
91 UPSTARTS VOICES
92 ELVIS COSTELLO
93 DEPECHE MODE
94 CND
95 TYGERS OF PAN TANG
96 MOTORHEAD ACE OF SPADES
97 MOTORHEAD ENGLAND
98 MOTORHEAD OVERKILL
99 REVILLOS
100 BAUHAUS
101 C. REJECTS
105 JAPAN 1st
106 SIMPLE MINDS
107 LED ZEPPELIN
108 U2
109 TOYAH
111 SLAUGHTER & THE DOGS
115 ORCHESTRAL MAN
116 LOU REED
117 THE CURE
118 TIGER
119 LEOPARD
130 WAR
131 CASH FROM CHAOS
180 PSYCHEDELIC FURS
181 THE FALL
182 ATHELETICO SPLTZ
183 PINK FLOYD
185 BOB MARLEY
186 AC/DC
187 PUNK HELL
188 DESTROY
189 K. JOKE
190 C. REJECTS POWER
191 SIOUXSIE ISRAEL
192 ANTI PASTI
193 AU PAIRS
194 HUMAN LEAGUE
195 JAM WHAM
196 PIL FLOWERS
199 CHRON GEN
200 ALTERED IMAGES
201 THEATRE OF HATE
202 B52s
203 SPELLBOUND
205 NEWCRAMPS
206 F.K
207 STRANGLERS RATTUS
208 NEW ORDER PROCESS
209 BOWIE CHANGES
210 GENESIS ABCAB
213 KING CRIMSON DISC
214 MADNESS
215 IGGPY POP
216 VICE SQUAD
217 G'S AT OUR BEST
218 GANG OF FOUR
219 EXPLOITED CITIES
220 STAR OF DAVID
301 DISCHARGE FIGHT
302 A.NOWHERE LEAGUE
303 A CERTAIN RATIO
304 PATTI SMITH WAVE
305 JAMES DEAN F. THE
306 D. KENNEDY'S CAMBODIA 2nd
307 SIOUXSIE & BANSHEES
308 BRIAN ENO
309 U2 OCTOBER
310 BOW WOW WOW
311 JEAN-JACQUES BURNELL
312 SEX PISTOLS GROUP PIC
315 SID & NANCY
313 S.L.F. GROUP PIC
316 EXPLOITED LIVE
317 JAM GIFT
318 C.N.D. PROTEST
319 ECHO GROUP PIC
320 HENDRIX 2nd ONE
321 RORY GALLAGHERA
322 H. DEVOTO
323 D.A.F.
324 J. LENNON
325 H. CORNWALL
326 T. HEADS GROUP PIC
327 THE CURE GROUP PIC
328 MEAT LOAF
329 DAMMED M.G.E
330 PLUX OF INDIAN
332 MOTORHEAD TOUR DATES
333 A.N. LEAGUE 2nd
335 JAM UNION JACK
336 CLASH RIGHTS
337 VAN MORRISON
338 FRANK ZAPPA
339 LOU REED 2nd
340 JAPAN 2nd
341 FREE
342 T-REX 2nd
343 TONGUE
344 CLASH THE CLASH
345 PARTISANS
346 G.B.H.
347 SOFT CELL
348 T.O.H. WEST WORLD
349 FUN BOY THREE
350 4 SKINS
351 DURAN DURAN
352 KRAFTWERK MACHINE
353 ALICE COOPER
354 BAUHUS FIELD
355 D. SYLVIAN
356 CAPT. SENSIBLE
357 CHAOS UK
358 HENDRIX 3rd
359 UB40 SIGNING OFF
360 A. IMAGES 2nd
361 CULTURE CLUB
362 JAP PRINT IST
363 A B C
364 JAP PRINT 2nd
365 DEXY
366 KID CREOLE
367 DEAD KENNEDY'S BLEED
368 LORDS OF THE NEW CHURCH
369 JAPAN ASSEMBLY
370 LED ZEPPELIN 2nd
371 BUZZCOCKS HARMONY

cut out and save for future orders.

t-shirts £3 plus post& s-shirts £6 packing
(SEE ORDER FORM)

IF TOO SMALL, USE OWN— ORDER FORM.

XMAS SALE ORDER FORM

To order the tee shirt or s-shirt of your choice send cheques, p-orders or cash to:
TELL IT T-SHIRTS, DEPT NN
1 MARLBORO CRESCENT, NEWCASTLE UPON TYNE.

By posting in bulk we can even reduce the cost. The response to this phenomenal offer will be so large that the following postage charges apply.

POSTAGE RATES
ONE SHIRT ADD 35p. TWO SHIRTS ADD 50p. THREE SHIRTS ADD 75p. FOUR SHIRTS ADD £1. FOR EACH ADDITIONAL SHIRT ADD 20p EACH. EIRE NO POSTAL ORDERS CASH ONLY.

DESIGN NUMBER	s-s	t-s	S 34	M 38	L 42	XL 46

Your Name: .....

Address: .....

.....

.....

Offer BUY 5 T-SHIRTs AND GET 1 free +P&P

1 Marlborough Crescent
Newcastle upon Tyne NE1 4EE
Telephone (0632) 329847

FOR TEES, BONDAGE, STUDS JACKETS, STRIPED PANTS & VIDEOS, LIVE GROUPS ETC. CALL INTO OUR SHOP 7 DAYS A WEEK 9-6 PM. ASK FOR S.

CHRISTMAS SPECIAL OFFER. CHRISTMAS SPECIAL OFFER. CHRISTMAS SPECIA

BUY DIRECT FROM CARNABY STREET

Pointed Zip Chelsea Boot
Sizes: 5-11 inc. ½'s
Available in Black, Red, Blue, White Leathers Black, Red, Blue, Grey Suedes
£19.99 MS1176

Pointed Low Heel Lace-up Boot
Sizes 3-7 No ½ sizes
Available in Black Patent, Blue, White, Grey, Black, Red Leather Black/White, Black/Grey & Black Suede
£32.99 LS2115

Send for Colour Catalogue for full range of Suits, Baggies, Shirts, Ladies & Mens Winkle Picker Boots & Shoes and much much more.

£14.99 SH3308

Pointed Toe Buckle Creeper
Sizes 5-11 inc. ½'s Available in Black, Red, Blue, Grey or Purple Suede
£19.99 MS1100

Double Breasted Zip Shirt
Sizes S/M/L
Black, White, Grey
£19.99 MS1886

Motorcycle Boot
Sizes 6-11 inc. ½'s
Available in Black, Blue, Red, Grey Leather Black Patent Black Suede

Pointed Side Buckle Shoe
Sizes 5-11 inc. ½'s
Available in Black, White, Red, Blue, Grey Leather Black Suede
£29.99 MS1907

Ladies Pointed Flat Shoe
Sizes 3-7 No ½'s Available in White, Black, Red, Blue, Grey, Gold Leather Black Patent Black, Red, Blue Suede
£14.99 LS2100

Printed Canvas Straight Leg Jeans
Sizes 26-34
Available in Black/White, Blue/Black, Red/Black, Green /Black, Gold/Black Yellow/Black
Block Stripe Design, Zebra/Tiger Design
New Red, White, Blue Union Jack Stripe
£12.99 TR5230

"WE SUPPLY THE JAM"

£11.99 BUTTON DOWNS
BD310 BD315 BD344
Polka Dot/Striped/ Paisley B/D Shirts
Sizes S/M/L Black, Red, Blue, Green, Grey (Also Red/White/Blue Stripe. Union Jack Colours)

£14.99 MS1113
£14.99 MS1112
Bowling Shoe
Sizes 4-11 No ½'s Black Suede, Black Leather, Blue/Black, Burgundy/Black, Red/Black, Black/Red, Black/Blue, Black/White, Red/White/Blue Leather
Jam Shoe
Sizes 5-11 inc. ½'s Black/White, Navy/White, Red/White/Blue, Grey/Grey, Black/Black, Royal/White

Jean Jacket
in White only
Sizes S/M/L
£19.99 J4137

SEND TO: MELANDDI, 43 CARNABY ST., LONDON W1

Delivery 7-21 days
For large orders use plain paper.
Tick box ☐ for brochure only
Name
Address

FREE COLOUR CATALOGUE WITH FIRST ORDER OR SEND £1 REFUNDABLE ON FIRST PURCHASE

Style No Col Size No Req
Style No Col Size No Req
Style No Col Size No Req

I enclose Cheque/P.O. for £ do not send cash!

Add £1.50 P&P (Per Item) UK orders-20% of order value overseas
All goods despatched 7-21 days from receipt of order.
Tenriver Ltd. 43 Carnaby St.
London W1.
Reg. No. 1390477 NME 11

VISIT OUR SHOPS AT Nos. **Melanddi** 10 & 43 Carnaby Street. 10 am - 7 pm Mon - Sat.

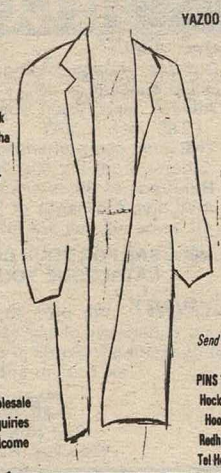
REAL LEATHER WORLD WAR II STYLE BOMBER JACKETS (worn look)

Brown sand-blasted fully lined leather jacket with zip breast and arm pocket. Hidden zip enables sleeves to be removed for conversion to fashionable jerkin

Good quality and excellent value at only £65!
(plus £2 p&p)

State size: S, M or L
Cheques/Postal Orders payable to
NWN CLOTHING Dept NME,
Fl. 4, 29 Belsize Park Gardens
London NW3.
Money back guarantee

SPECIAL OFFER FOR YOUR YAZOO JACKET



YAZOO JACKET ONLY £24.99

Black cheetha or tiger

PLUS many other exciting fashions Send SAE for catalogue

Wholesale enquiries welcome

Send cheque/PO to:
PINS 'N' THINGS
Hockley Holds, Hooley Lane, Redhill, Surrey. Tel Horley 75722

GUITARISTS!!

A NEW IDEA IN LEARNING GUITAR

This good looking 24" x 34" art poster will put you in the picture.

A reference chart crammed with all the information you should ever need to know. An invaluable aid to the beginner right through to the advanced guitarist. Easy to read and easy to follow chord shapes, scale patterns, basic theory and much more all at a glance. No more fumbling through books!

AN IDEAL CHRISTMAS GIFT!

Send your cheque or postal order for £2.50 to
PIN UP PUBLICATIONS,
18 Cissbury Road, Worthing, West Sussex.
10 day money back guarantee. Please allow 14 days delivery. Trade enquiries welcome, Tel. W. 202224

CROMBIES 'OI'!!

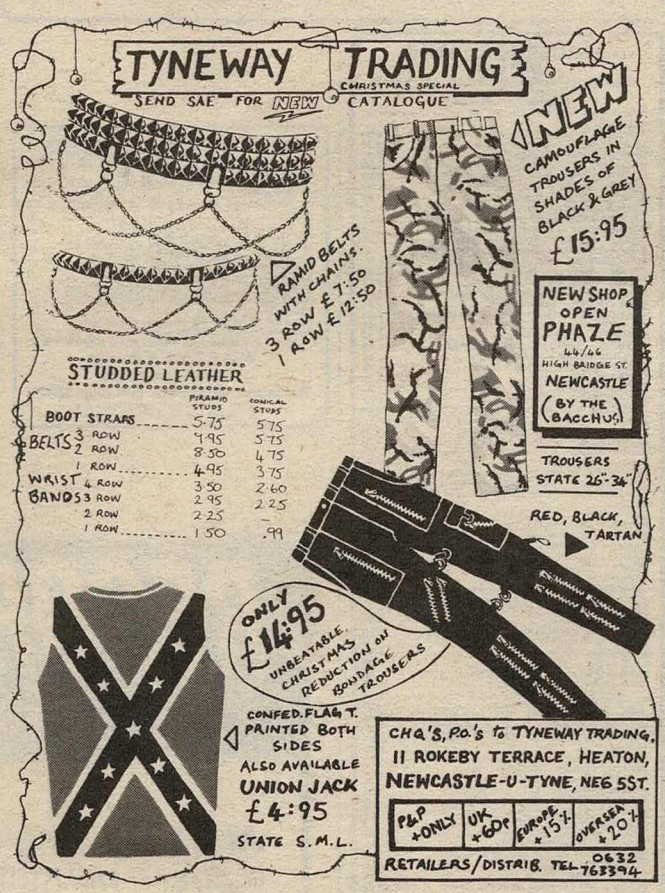
MELTON OVERCOATS
£27.50 INC. P&P.
RED LINING & PARROT
SIZES 32"-42"
STAY PRESS TROUSERS, BLACK, BLUE, MAROON.
WHITE, SIZES 28-34 **£13.99** *inc P&P*

CHEQUES - P.O.s - TO: THE ALIEN
ARNDALE HOUSE, 53 Church St., Blackburn, Lancs.
ALLOW 15 DAYS DELIVERY - ENGLISH MADE
MONEY REFUNDED IF NOT SATISFIED

LEATHER JEANS
£45 (POST FREE!)
SUPER, STRAIGHT LEG, CLASSIC FASHION, BUM-HUGGING LEATHER JEANS. AND THAT'S NOT ALL . . . WE HAVE BIKER, BLOUSON, BOMBER & BOX JACKETS.
GOOD CHOICE, GREAT COLOURS (INCLUDING NEW WW2 LOOK). LOW PRICES! MONEY BACK GUARANTEE. INTEREST FREE CREDIT. SEND S.A.E. NOW TO
SECOND SKIN (NM2), PO BOX 81, SEAFORD, SUSSEX.

DRAINPIPES
in Blackdrill Cotton
£7.99 + £1.01
All sizes men's 24" to 44" waist girls 30" to 50" hips
Send stamp for list of Punk gear
Cheques or postal orders to
KANDA FASHIONS (N)
4 KNAPPS LANE, FISHPONDS TRADING ESTATE, BRISTOL BS5 7UO

TYNEWAY TRADING
CHRISTMAS SPECIAL CATALOGUE
SEND SAE FOR NEW CATALOGUE


NEW
CAMOUFLAGE TROUSERS IN SHADES OF BLACK & GREY
£15:95
RAMID BELTS WITH CHAINS.
3 ROW £7:50
1 ROW £12:50
NEW SHOP OPEN
PHAZE
46/66 HIGH BRIDGE ST.
NEWCASTLE (BY THE BACCHUS)
TROUSERS STATE 26"-34"
RED, BLACK, TARTAN
STUDDED LEATHER
PYRAMID STUDS
CONICAL STUDS
BOOT STRAPS 5·75 5·75
BELTS 3 ROW 9·95 5·75
2 ROW 8·50 4·75
1 ROW 4·95 3·75
WRIST BANDS 4 ROW 3·50 2·60
3 ROW 2·95 2·25
2 ROW 2·25 —
1 ROW 1·50 ·99
ONLY £14:95
UNBEATABLE CHRISTMAS REDUCTION ON BONDAGE TROUSERS
CONFED. FLAG T. PRINTED BOTH SIDES
ALSO AVAILABLE UNION JACK £4:95
STATE S.M.L.
CHQ'S, P.O.'s to TYNEWAY TRADING, 11 ROKEBY TERRACE, HEATON, NEWCASTLE-U-TYNE, NE6 5ST.
P&P +ONLY | UK +60p | EUROPE +15% | OVERSEAS +20%
RETAILERS/DISTRIB. TEL. 0632 763394

HURRY FOR XMAS

SKINS COAT
Covered flyfront, 3 button, red lining throughout plus red pocket hank, black and navy. Size 28" (boys)-42" (mens). £20.00 + P&P £1.50

WAFFLE CARDIGAN
Colours Burgundy, Navy, Black, Grey, White. Sizes XS, S, M, L. £8.99 + P&P 50p

STAY PRESSED TROUSERS
Colours Black, Navy, Sky, Grey, Burgundy, Mint Green & Cream. Sizes 26"-36" waist. Regular & long leg. £8.99 + 50p P&P

TANK TOP SLIPOVERS
Seven great shades: Lemon, Sky, White, Dove Grey, Burgundy, Black, Navy. Sizes S, M, L.
£3.99 + 50p P&P

LEGWARMERS
Wine, Navy, Grey, Black & Cream.
£1.50 + 25p P&P

SEND TO:
MR JOHN
69 PUTNEY HIGH STREET, LONDON SW15 15R
& AT MR JOHN, 26 FULHAM PALACE ROAD, W6
(Around the corner from Hammersmith Odeon)

(CALLERS WELCOME)

GOOD OLD SEX AND VIOLENCE

ZAP CLASSICS
(CRUMB, GRIFFIN, SHELTON, WILSON)
ZAP COMICS No's 0 & 1 ..... each £1.25
ZAP COMICS No's 3, 4, 5 & 9 ..... each £1.20

FREAK BROTHERS + CAT
The latest FREAK BROTHERS COMIC No 7 ..... £1.20
FREAK BROTHERS No's 1 & 2 ..... each £1.00
FREAK BROTHERS No's 3, 4 5 & 6 ..... each £1.10
FAT FREDDYS CAT No's 1, 2, 3 ..... each 90p
FAT FREDDYS CAT No's 4 & 5 ..... each 75p
THOROUGHLY RIPPED full colour £5.50

OTHER GOOD THINGS
ZIPPY 1983 CALENDAR £4.00
LAZARUS LAMB very funny £2.75
Knockabouts No's 1, 2, 3 ..... each 90p
Mickey Rat 3 ..... 95p
San Francisco Comic Book ..... No 5 95p; No 6 £1.10
Subvert 3 Trashman by Spain 95p
Weirdo 4 @ £1.70. Weirdo No 5 ..... £1.80
THE LONDON RECORDING STUDIO GUIDE £2.40

All Prices inc. P&P

Please send S.A.E. for our complete list of Filthy Mind Rotting Garbage.
ADULTS ONLY

DEPT N.
KNOCKABOUT COMICS,
249 KENSAL RD., W.10

MAIL ORDER
ADS IN **NME**
ARE READ BY MORE PEOPLE THAN THOSE IN ANY OTHER MUSIC WEEKLY

Source NRS Jan/June 1982

MORE MAIL ORDER ON PAGE 55

AFGHAN COATS

Brown Embr. High quality sheepskin, silky long white front fur 36" long **£39.50**
Chest 34", 42", 46" long £59.50 + £1.70
WAISTCOATS hip length, drk front fur £16.75 + £1.50

Direct from Wholesaler
T NUMAN
(NM2)
48 Manor View, London N3.
Visit 01-349 3772
(Do not confuse with low grade type with odour)

SPENCERS
QUALITY FASHION TRUSERS

STANDARD SIZES: 28-36 WAIST. 32 LEG.

BLACK, GREY, WINE BROWN, AIR FORCE, NAVY, RED, WHITE, AND MOST COLOURS OR DENIM

DELIVERY BY RETURN!
MADE TO MEASURE £2 EXTRA

POST NOW! (NO STAMP NEEDED)
Please fill in the coupon and send your cheque/postal order (no stamp needed) to:
R. & E. Spencer Ltd., FREEPOST, Sowerby Bridge, West Yorkshire HX6 2BR
Tel: 0422 33020

NAME: ADDRESS: STYLE: COLOUR: WAIST: INSIDE LEG: N7

RECORDS TAPES VIDEOS

Adrians VIDEO

36 HIGH ST, WICKFORD, ESSEX
PLEASE STATE CLEARLY VHS OR BETAMAX
ADRIANS VIDEO IS DELIGHTED TO BE ABLE TO OFFER THE FOLLOWING VCL MUSIC CONCERTS AT GREATLY REDUCED PRICES

VIDEO AVERAGE WHITE BAND Shine (V2) (30 mins) 14.95
VIDEO BLACK SABBATH Never Say Die (V2) (60 mins) 19.95
VIDEO BOOMTOWN RATS Live (V2) (50 mins) 19.95
VIDEO ROGER DALTREY Ride A Rock Horse (V2) (30 mins) 14.95
VIDEO E.L.O. Live In Concert (V2) (60 mins) 19.95
VIDEO ELTON JOHN In Central Park (V2) (60 mins) 19.95
VIDEO JOHN MILES Live Alb. Hall (V2) (52 mins) 19.95
VIDEO DAVY JONES/M. DOLENZ Monkees Hits (V2) (30 mins) 14.95
VIDEO NAZARETH Live Hits (V2) (58 mins) 19.95
VIDEO SAD CAFE In Concert (V2) (52 mins) 19.95
VIDEO THIN LIZZY Live & Dangerous (V2) (50 mins) 19.95
VIDEO 10 C.C. Live (V2) (60 mins) 19.95

MORE VIDEOS MORE VIDEOS

VIDEO ROD STEWART Tonight He's Yours (90 mins) (V2) 1.95
VIDEO SEX PISTOLS Rock & Roll Swindle. The film 34.95
VIDEO GARY NUMAN New Man (Hits) 19.95
VIDEO KIDS LIKE ME & YOU 13 tracks from Reading Festival '78. 3 by JAM, 3 by Sham, 3 by ULTRAVOX, 2 by PENETRATION, 2 by PIRATES 29.95
VIDEO VIDEOTEQUE 22 recent tracks by Dexys, Yazoo, Roxy, Fashion, Japan, Depeche, Eddy Grant, Bananarama, Bow Wow, D. Straits, etc 19.95
VIDEO SHEENA EASTON Live Palace Hollywood (60 mins) 29.95
VIDEO NEIL YOUNG Rust Never Sleeps 39.95
VIDEO STRANGLERS Hits ..... due for release very soon
VIDEO GRACE JONES One Woman Show (50 mins) 22.95
VIDEO ROCK ATTACK 60 mins of Roxy Music, Soft Cell, S. Miller, D. Straits, Rainbow, K. Crimson, Dexys, Tears For Fears etc 27.95
VIDEO E.L.P. Pictures At An Exhibition 39.95
VIDEO ELKIE BROOKS Pearls & More (75 mins) 29.95
VIDEO ROCK GUITAR Guitar tips from SCHENKER, RON WOOD 29.95
VIDEO MADNESS Take it or leave it ..... NOT released yet
VIDEO STIFF VISUALS VOL. 1 ..... NOT released yet
VIDEO MAGIC CHRISTIAN The film starring RINGO STARR & P. SELLERS. Music by PAUL McCARTNEY (V2) 49.95
VIDEO BEATLES The Compleat. Nearly 2 hours of documentary & previously unreleased film 37.95
VIDEO GENESIS 3 Sides live (90 mins) 29.95
VIDEO ADAM & ANTS Live in Japan (60 mins) (V2) 29.95
VIDEO ADAM & ANTS Prince Charming Review 29.95
VIDEO BLONDIE Best of; Eat to the beat ..... each 29.95
VIDEO KATE BUSH Live at Hammersmith 29.95
VIDEO HOT GOSSIP Five Video Album 29.95
VIDEO IRON MAIDEN Live at Rainbow 29.95
VIDEO ELTON JOHN The Fox (40 mins) 29.95
VIDEO McCARTNEY/WINGS Rockshow (102 mins) 29.95
VIDEO MIKE OLDFIELD The Essential 24.95
VIDEO PICTURE MUSIC 20 tracks of hit videos by Dolby, Undertones, FB3, C. Nouveaux, Depeche, Feelgood, Stranglers, D.D.W. Duran etc 29.95
VIDEO CLIFF RICHARD Thank U Very Much 29.95
VIDEO BARBRA STREISAND 2 Concerts (102 mins) (V2) 44.95
VIDEO JOHN MARTYN Live In Concert (V2) 39.95
VIDEO DEEP PURPLE California Jam '74 (Now on V2000) 32.95
VIDEO TOYAH Live At Rainbow (Now on V2000) 32.95
VIDEO QUEEN Greatest Flix 29.95
VIDEO BILLY SQUIER Live In Concert 29.95
VIDEO KIDS ARE ALRIGHT The Film (V2) 37.95
VIDEO P. GARRETT & BILLY THE KID The Film starring and with music by BOB DYLAN 39.95
VIDEO GARY NUMAN Touring Principle '79 ..... 19.95
VIDEO JAM Trans Global 21/3/1982 ..... 19.95
VIDEO D.M.D. Live at Drury Lane (52 mins) 19.95
VIDEO MADNESS Complete (13 Hit tracks) 19.50
VIDEO GARY NUMAN Micromusic (nearly 2 hours) 22.95
VIDEO KID CREOLE Live Ritz N York (50 mins) 24.95
VIDEO QUADROPHENIA The film. WHO music (V2) 37.95
VIDEO SIOUXSIE/BANSHEES Once Upon A Time 19.95
VIDEO RUDE BOY. The film (unreleased music by CLASH) 39.95
VIDEO ALICE COOPER Strange Case Of 22.95
VIDEO ALICE COOPER Welcome to my Nightmare 39.95
VIDEO MOTORHEAD In Concert 24.95
VIDEO PINK FLOYD Live at Pompeii 24.95

OUR FAIR TRADING POLICY
*We do not advertise Videos before they are released
*All videos are sent in strong top quality cardboard packaging specially designed for sending videos by post.
*We do not issue credit notes unless you ask. If we cannot supply what you require — We refund your money.
*All Videos advertised are new & factory fresh.
*Personal callers always welcome

(All VHS films are on the PAL system). V2 = Also on V2000. (Please add £2 to price of each for V2000 format).
LOTS MORE CONCERTS AND FILMS IN OUR CATALOGUE.
POSTAGE & PACKAGING: INLAND (includes Ireland & BFPO) 1.45 any quantity (recorded delivery). **OVERSEAS** Europe (Air) 2.50 each. Outside Europe (Surface) 2.50 each. Outside Europe (Air) 7.50 each. **EIRE**. Please add 25p for every £1 (on cost of videos & postage) to cover rate of exchange.
PLEASE ALLOW 10 DAYS CLEARANCE FOR CHEQUES. (Postal Orders can mean quicker delivery)

Adrians — THE RECORD SPECIALIST

Ref N, 36 HIGH STREET, WICKFORD, ESSEX
Have you paid us a visit yet? Wickford is only 40 mins direct from Liverpool St Station. Open Mon-Sat 9-6, Sunday 10am-12.30 pm

BRING THE WHOLE FAMILY FOR A DAY'S CHRISTMAS SHOPPING AT ADRIANS. 2 GIGANTIC FLOORS WITH RECORDS FOR EVERYBODY. Apart from the records we advertise each week, we specialise in JAZZ & BIG BANDS, NOSTALGIA, JAMES LAST, ROCK & ROLL ALBUMS and SINGLES, STRICT TEMPO DANCE MUSIC, CLASSICAL, FILMS & SHOWS, JAMES LAST, COMEDY, and lots lots more.

THIS WEEK'S STOCKING FILLERS

12" PAT BENATAR Shadows Of The Night (blue vinyl) 2.35
12" PROCOL HARUM Whiter Shade/Homburg/Conquistador (I)(P) 3.49
CASSINGLE MALCOLM McLAREN Buffalo Gals (3 vers) + 1 (P) 1.99
CASSINGLE P.FURS Sister Europe/Pretty in Pink/Dumb/Love me (P) 1.99
CASSINGLE CLASH C.Control/L.Calling/B.Robber/City Rockers (P) 1.99
12" DEXY'S Let's get this straight/Old live/Live respect (P) 2.75
7" JAM Beat surrender/Shopping/Move on up/Stoned out of my mind/War (Limited double single in gatefold sleeve) 1.99
7" JAM This is the Modern World (with pic sleeve) 1.40
12" L. LOVICH It's you only you (extended remix) (P) 2.25
7" OTWAY/BARRETT Headbutt (3 versions) + 2 ..... 2.25
7" BEAT I confess/Sole salvation/Doors (live)/Save it for later (live)/Mirror (live) (double 7", Gatefold pic) 1.50
12" MADNESS Our House (Remix)/Walking Mr. Wheeze + 1 (P) 2.75
12" SIOUXSIE Dinn Enfant/Melt/Sleeping Rain (P) 1.99
12" SOFT CELL Where the heart is/Mugs game (P) 1.99
12" YAZOO Other side of love (E)/Dde to boy (P) 1.99
7" JAM Bitterest pill (Jap I + lyrics) (Diff pic) 2.75
7" M SCHENKER Dancer (Jap I + lyrics) (P) 2.75
7" NICE America/Diamond Hard Apples (P) 1.50
12" TROGGS Troggs on 45 medley/Save last dance/I do (I)(P) 3.49
L.P. ULTRAVOX Quartet (Jap I + lyrics) 10.50
L.P. MIKE & SALLY OLDFIELD Pekka Poh Jola (Sighted light, Handa Calming, etc) (I) 4.49
BEATLES MAGAZINE BEATLES FILM 48 page English Magazine Printed in 1964 (discovered in an American warehouse!) (P&P as for 12") 3.99
7" QUEEN Calling all girls/St. Power (Jap I + lyrics)(P) 2.75
BOX SET GOLDEN EARRINGS (6 albums by G.Earring in special box) 25.00
7" ABC Valentine's Day/Look Love Pt 3 (Jap I + Lyrs) (P) 2.75
L.P. FRIDA Somethings going on (Jap I + lyrics) 10.50
12" PHIL COLLINS Can't hurry love/Can't believe (5.14)/Oddball (I) 2.25
12" CURE Let's go to bed/Just one kiss (P) 1.99
12" BANANARAMA Cheers then (E)/Girl about town (E) (P) 1.50
7" BANARAMA Shy Boy/Don't call us (Jap I + lyrics) (P) 2.75
12" HEAVEN 17 Who will stop rain (6.08)/Dub (6.50)/Height remix (I) 4.49
7" JOURNEY Only Solutions/1990 (Jap I + lyrics) (P) 2.75
7" D. STRAITS P. Investigations/Badges (Jap I + lyrics) (Diff P) 2.75
7" FASHION Love shadow/Let's play dirty (Jap I + lyrics) (P) 2.75
7" KISS Killer (Pic has moving eyes & tongue) 1.50
7" O.M.D. New Stone Age/Souvenir (I) 1.65
7" P. FURS Love My Way/Don't want to be your shadow (I) 1.65
L.P. SQUEEZE 45's (Has 'If I didn't love' instead of 'Labelled') (I) 6.99
12" TH. OF HATE Eastworld/Poppies Assegai (E) (P) 2.25
L.P. or CASSETTE U.F.O. Live In Japan (6 tracks) (I) (P) 4.99
12" ULTRAVOX Hymn (5.46)/Monument/Thin Wall live (5.45) (P) 2.35
7" ULTRAVOX Reap the wild wind (Clear Vinyl) (P) 1.99
12" MUSICAL YOUTH Youth of Today (5.28) (P) 2.35
12" TYGERS OF PAN TANG Making Tracks (6.25 remix) (P) 2.35
12" R. WYATT Shipbuilding (prod. by COSTELLO) + 2 (P) 2.35
12" PALE FOUNTAINS Thank You + 2 (P) 2.25
12" MALCOLM McCLAREN Buffalo Girls (3 mixes) (P) 1.99
L.P. DEEP PURPLE New Live & Rare (Jap I + lyrics) 10.50
L.P. WAITRESS I Could Rule the World (5 track mini) (I) 5.49
7" CULTURE CLUB Time + 2 (+ Free Poster) (P) 2.25
12" BLUE ORCHIDS Agents of change e.p. (+ Carrier bag) (P) 2.35
7" DEXYS Come On Eileen (Jap I + lyrics) (P) 2.75
7" QUEEN Backchat (Jap I + lyrics) (Diff pic) 2.75
7" C. RICHARD It has to be you/Discovering (I) (P) 1.99
7" B. MANILOW Memory/Heart of steel (I) 1.65
7" BLONDIE Warchild/Caesar (Jap I + lyrs) (Diff P) 2.75
7" MADNESS Driving in my car (Jap I + lyrs) (Diff P) 2.75
7" P. GABRIEL Schock den Affen (In German) (I) (P) 1.99
7" MOTORHEAD Go to hell/Iron fist (I) (P) 1.99
7" FUN BOY 3 Summertime (Jap I + lyrics) (P) 2.75
7" D. STRAITS Industrial disease/Badges (I) 1.65
7" T. ROBINSON Tango on der wand/Tango dub (I) (P) 1.99
12" B.W. WOW I want candy/Go Wild (5.18) / Sea Jungle (5.18) TV Savage (I) (P) 4.49
10" CHURCH Unguarded moment/Sisters + 2 (P) 2.50
12" I. MAIDEN W. Uniform/Drifter (live)/Phantom (live) (I) (P) 3.99
L.P. P. GABRIEL (4th Album) (All in German) (I) 5.99
CASSETTE ONLY JAPAN Assemblage (dble play) (Has 8 extra tracks of remixes & previously unreleased live tracks) 4.99

BOWIE BOWIE BOWIE BOWIE BOWIE BOWIE

BOWIE PICTURE DISC PACK (10 Picture Disc singles. Each one has a different pic on each side) This Limited Edition pack of singles comes in a special wallet with a pic of Bowie on the front)
1. Space Oddity 2. Life On Mars 3. Jean Genie 4. Rebel Rebel 5. Sound & Vision 6. Drive In Saturday 7. Sorrow 8. Golden Years 9. Boys Keep Swinging 10. Ashes to Ashes. One Pack £27 2 or more £25 each (Post & GOOD Packing £2 for any quantity of packs. U.K.) (Overseas P&P £4 for 1 pack £8 for 2 or more packs)
L.P. BOWIE Images (Jap I + lyrics)(double) 13.99
10" MANISH BOYS I pity the fool/Take my tip/D. Jones Habit of leaving/Baby loves that way (P) 2.25
7" BOWIE/BING CROSBY Little Drummer Boy (P) ..... 1.40!
If you like Bowie, then you'll like our catalogue. We are known throughout the world as the Bowie specialists.

OFFICIAL BOOTLEG CASSETTES
WE ARE THE ONLY OFFICIAL MAIL ORDER OUTLET FOR THESE CASSETTES
Each one is a numbered limited edition with pic insert
ADICTS Live Moon Club 28/2/82 (2000 made) (Live 010) (P) 3.99
Each one has 10-16 tracks and is only available on cassette. More Official Bootleg Tapes in our catalogue

OUR FAIR TRADING POLICY
★ WE DO NOT ADVERTISE RECORDS BEFORE THEY ARE AVAILABLE
★ We do not advertise new releases as 'limited editions' unless they really are limited editions
★ All records are British, unless marked import (I) so you know exactly what you are buying
★ All records etc are sent in strong, top quality protective packaging
★ We do not issue credit notes (except overseas) or alternatives unless you ask. If we cannot supply exactly what you require — *We refund your money.*
★ All records advertised are new

CULT 45 CULT 45 CULT 45 CULT 45 CULT 45

12" THOMPSON TWINS Lies (6.35)/Lies (6.18 dub)/Beach (k)(P) 4.49
7" S. MINDS Someone (+ wraparound posterpic) 1.50
12" JAPAN Life in Tokyo (7.05)/E.Son (5.02)(K)(P) 3.49
12" JAPAN Nightporter (6.48)/Methods of dance (6.53)(P) 2.25
12" ASSOCIATES Matter of Gender/Would I Bounce (P) 1.99
12" H. LEAGUE Mirror Man/Remind me of gold/Inst (P) 2.25
12" S. MINDS Someone (6.02)/King Is White (5.18) + I (P) 2.25
12" VISAGE Pleasure boys (dance mix)/Anvil (dance mix) (P) 1.99
7" S. MINDS Someone (+ wraparound poster pic) 1.50
7" U2 Out of control; A.Day; I will follow; 11 o'clock (4 7" in wallet, all Col. Vinyl & pic sleeves) (P&P as for one 12") (I) 5.99
12" DANIEL ASH There's only one / Now we lustre (P) 2.25
7" TEARS FOR FEARS Mad World / Suffer Children (dble 7") (P) 1.99
12" JAM Town Called (Slightly Diff Pic) (German !) 3.49
12" DISORDER Perdition e.p. (8 tracks) (P) 2.25
12" JAM Bitterest Pill / Pity Poor Alfie / Fever / Great Depression / War (I) (P) 4.99
12" DURAN Rio (Parts 1 & 2)/My Own Way (P) 2.25
12" DURAN 'Carnival' Hungry (5.30)/Rio (6.36)/P.Earth (6.20)/Girls on Film (5.45) (I) (P) (Diff. tracks to other 'Carnival') 3.49
7" A. IMAGES Song sung blue/See you later (I) (Diff. pic) 1.99
12" BI ANCMANGE Living on the ceiling (E) (P) 1.50
12" T. DOLBY She blinded me with science (E) (P) 2.25
12" FLOCK SEAGULLS Wishing (9.08) (P) 2.25
12" TALK TALK Talk Talk (E) (Diff P. To Orig) 2.25
7" WAITRESES Xmas Wrapping (White vinyl) (P) 1.50
12" MARI WILSON Beware boyfriend (+ Col. postcard) (P) 1.99
12" BAUHAUS Ziggy Stardust + 3 (P) 1.99
7" JAPAN Life in Tokyo (Orig Red Vinyl issue) (P) 4.99
12" CULTURE CLUB Really want to hurt/Dub + 1 (P) 2.25
12" TEARS FOR FEARS Madworld + 2 (P) 1.99
7" CURE Hanging Garden + 3 (dble 7") (gatefold pic) 1.75
12" SOFT CELL T. Love/Where did our love / T. Dub (P) 2.50
12" JAPAN Life in Tokyo (ext. remix) (Diff. pic to orig.) 2.35
12" J. DIVISION Transmission (P) (+ free flexi) 2.25
12" J. DIVISION Atmosphere (P) (+ free flexi) 2.25
12" J. DIVISION Love Will Tear (diff P to 7") (+ free flexi) 2.25
12" NEW ORDER Ceremony (orig. mix + orig. pic) (+ flexi) 2.25
12" NEW ORDER Ceremony (new mix + new pic) (+ flexi) 2.25
12" NEW ORDER Temptation (+ free flexi) (P) 2.25
12" NEW ORDER Everythings gone green/Mesh/Cries and Whispers (I) (P) (+ free flexi) 2.50

PICTURE DISCS MAKE NICE DECORATIONS

7" HUMAN LEAGUE Mirror Man 1.99
7" EURYTHMICS Love is stranger; 7" SIMPLE MINDS Someone somewhere; 7" FLOCK OF SEAGULLS Wishing; 7" GARY MOORE Always gonna love you; 7" HAYSI FANTAYZEE Holy Joe; 7" LENE LOVICH It's you, only you; 7" PALE FOUNTAINS Thank you; 7" BILLY SQUIER Emotions in motion; 7" PHIL COLLINS Thru these walls; 7" AZTEC CAMERA Pillar to Post; BUDGIE Borad with Russia; JOHN FOXX Endlessly; CARS Just What (blue pic); BLANCMANGE Feel Me, MADNESS Driving My Car; 7" "MADNESS House Of Fun"; 7" KISS World Without Heroes ..... each 1.50
L.P. KID CREOLE Tropical Gangsters; L.P. PAT BENATAR Get nervous; L.P. WHITESNAKE Saints & Sinners; L.P. Rose L.P. ROSE TATTOO Scarred for life; L.P. M. SCHENKER Assault attack; L.P. GRACE JONES Living my life ..... each 5.99
7" MARC-BOLAN Christmas Bop; 7" GRACE JONES Apple stretching; 7" G.B.H. Give me fire; 7" LURKERS Drag you out; 7" KID CREOLE W.Thing; 7" KID CREOLE Stool Pigeon; 7" BLACK SABBATH Paranoid ..... each 1.75
L.P. DISNEY S'TRACKS Jungle Book; Cinderella, Mary Poppins, Fox & Hounds; Pinocchio; Lay & Tramp; Snow White; Bambi ..... each 4.99
7" ADAM & ANTS Desperate but not serious; 7" ADAM ANT Friend Or Foe; 7" ADAM ANT Goody 2 Shoes; 7" STATUS QUO Caroline; 7" RUSH Subdivisions; 7" KID CREOLE Annie; 7" P. GABRIEL Shock the monkey; 7" BILLY IDOL Hot in the City; O.N. JOHN Magic; 7" VISAGE Night train; 7" BANANARAMA Shy boy; 7" BAUHAUS Spirit; 7" JAPAN Ghosts; 7" BLONDIE Island of lost souls; 7" IRON MAIDEN Run to the hills; 7" TOYAH Brave New World ..... each 1.99
LP DOLLY PARTON Great Balls (I) 3.99
7" BOWIE Set of 10 Picture Discs ..... see Bowie section
7" BEATLES Love Me Do; 7" CLASH Rock The Casbah; 7" CLASH Should I stay; 7" ASIA Only time will tell; 7" SH. STEVENS Give me your heart; 12" L. SKYNYRD Freebird ..... each 2.99
LP. BEATLES Silver Beatles (I) 4.99
LP. ELVIS PRESLEY Pictures of Volumes 1, & 2 each (both I) each ... 3.99
7" LORDS OF THE NEW CHURCH Russian Roulette; 7" TALK TALK Talk Talk; 7" WHITESNAKE Here I Go Again ..... each 2.25
7" TOYAH Ieya (1st pic) 1.99 7" TOYAH Ieya/Helium (2nd pic) 1.95
L.P. BEATLES Talk With Jerry G (I) 7.99
7" DISNEY S'TRACK Always be No. 1; 12" TOYAH Be Loud; 12" FREE Alright Now; 12" TOM TOM Boardwalk; 12" KID CREOLE Annie ..... each 2.50
7" A. IMAGES I Could Be Happy; 7" ABBA One Of Us ..... each 99p
Lots more Pic Discs in our catalogue

ADRIANS GIGANTIC CATALOGUE No. 32
An absolute MUST for all collectors . . . over 12,000 'collectables' and rarities listed . . . lots of them only available from us. If you would like one send 50p + Large SAE. Europe 8 IRC. Elsewhere 12 IRC. Or you can ask for a FREE copy when ordering.

CHRISTMAS CRACKERS

12" JASPER CARROTT 12 Days of Christmas (P) 2.25
12" SALSOUL ORCH Salsoul Christmas Medley (10.25) 1.99
12" BELLS Auld Lang Syne (Disco style) 2.25
L.P. PHIL SPECTOR Xmas Album (Classic Ronettes & Crystals) 4.99
L.P. DIANA ROSS & SUPREMES Xmas; L.P. TEMPTATIONS Xmas; L.P. STEVIE WONDER Someday at Xmas; L.P. JACKSON 5 Xmas (or on Cassette) ..... each 2.99
7" ABBA Happy New Year (I)(P) 1.99
7" BEACH BOYS Little Saint Nick; 7" BONEY M Mary's Boy Child; 7" CAN Silent Night! 7" CROSBY White Xmas; 7" KINKS Father Xmas (P)! 7" BRENDA LEE Rocking around Xmas tree; 7" GREG LAKE Believe in Father Xmas; 7" ELTON JOHN Step into Xmas; 7" MUD Lonely This Xmas; 7" MATHIS When A Child; 7" LENNON Happy Xmas; 7" McCartney W. Xmas Time; 7" SLADE Merry Xmas(P); 7" WIZZARD Wish it could be Xmas ..... each 1.40
L.P. ZE CHRISTMAS RECORD (1981 issue) (White Vinyl) (or CASS) ..4.99
L.P. ZE CHRISTMAS RECORD (1982 issue) (Diff tracks) (or CASS) 4.99
7" WIZZARD Wish it could be Xmas (Orig Gatefold pic) 2.99
7" WIZZARD Rock & Roll Winter (Orig Gatefold pic) 2.50
Lots more Christmas Records in our latest catalogue

SANTA'S SURPRISES

12" R. PALMER Pride (5.15)/Parade obliterates (6.50)(P) 2.25
7" U.K. SUBS Self destruct (Red vinyl) (P) 1.50
CASSETTE ONLY B.E.F. Music for Stowaways (P) 3.99
CASSETTE ONLY JAPAN Assemblage (dble play) (Has 8 extra tracks of remixes & previously unreleased live tracks) 4.99
L.P. P. GABRIEL (4th album) (All in German) (I) 5.99
12" ABBA Day before (5.50) (Blouve sleeve on Polydor) (I) 3.99
12" ABBA Day before (5.47) (Blue slve on Vogue, diff) (I) 3.95
L.P. BEATLES 20 Greatest Hits (Different track listing plus 16 page booklet) (Has SHORT version of Hey Jude) (I) 5.99
CASSETTE BOW WOW 8 trck Cassette pet (I)(P) 4.99
L.P. BEATLES Silver Beatles (I) (Diff slve to Brit) 3.99
STATUS QUO METAL BOX (3 albums & 4 inserts (+ metal box) 12.50
12" T. DREAM Das Manchen/Flock/Katja/Speed (I) (P) 3.99
12" FLEETWOOD MAC Diane + 2 (P) 2.50
12" JOHN COUGAR Jac & Diane (E) + 2 (P) 2.50
12" A. PARSONS Sirius/Eye in the sky/Mammagamma (I)(P) 3.99
12" L. SKYNYRD Never been your fool/Gotta go (P) 2.35
L.P. BAUHAUS In Flat Field (+ T.Sam) (I) 5.99
L.P. M. OLDFIELD Impressions (Dble) (As seen on T.V.) 5.99
12" A UPSTARTS Woman in disguise + 2 (P) 2.25
7" ADAM ANT Crackpot history/Goody 2 Shoes (I) 1.65
12" ADAM ANT Friend or Foe/Juanita (I) (P) 3.49
12" D. SUMMER State of Independence (E) + 2 (P) 1.99
L.P. METAL ATTACK 16 tracks by Nugent, Motorhead, U.F.O., Priest, Sabbath, Budgie, Gillan, U. Heep etc. (Grey Vinyl) (I) 6.99
12" BEATLES Love me do (Current version) / Love me do (Original 20 year old version) / P.S. I love you (P) 2.25
OFFICIAL 1983 CALENDARS (P&P as for 12") MADNESS; BOWIE, BUCKS FIZZ, DURAN DURAN, PRESLEY, ADAM ANT, DEBBIE HARRY, SH. STEVENS, KIM WILDE, KIDS FROM FAME, HAIRCUT 100, TOYAH, MANILOW, STATUS QUO, CLIFF RICHARD ET ..... each 2.99
10" DAMNED Lively arts/Teen dream/So bored (P) 1.99
7" A. FALTZKOG (ABBA) N. Again (Pic back diff to Brit) (I) 1.99
7" CRASS How does it feel (Fold out pic) 75p
12" DAM'NED Friday 13th 4 tracks e.p. (I) (P) 3.49
LP ALICE COOPER Live In Toronto 1969 (I) 5.99
LP E. COSTELLO Almost New Toy/Accidents/Alison/Can't Stand/Green Shirt/Pump It Up/What's so funny (I) (Ltd Collectors LP) 7.50
7" CURE Boys don't cry (P) (on Fiction) 1.50

WE HAVE TWO RECORD SHOPS IN WICKFORD
Adrians 'OLD SHOP' is packed with secondhand bargains. Rare promos, cheapies, '50's & '60's & Rock'n'Roll originals, plus many one-off goodies. OPEN 5 DAYS A WEEK (9.30 to 4.30, Closed Wed) Double your pleasure — visit both shops in one day.

RARITIES FROM ADRIANS OLD SHOP

12" AC/DC Whole Lotta Rosie (Rare British Orig) 9.50
12" HUMAN LEAGUE Empire State Human (Rare Brit Orig)(P) 7.50
12" JUDAS PRIEST Evening Star + 2 (Clear vinyl)(drilled) 4.99
7" ELTON JOHN G.Y.B.R./Croc Rock (Blue Vinyl Flexi) (I) (P) 4.99
7" ABBA Money money/D.Queen (Blue Vinyl Flexi) (I) (P) 9.50
12" SEX PISTOLS Biggest blow/My way (Clear Vinyl) (I) (P) 6.99
7" U.K. SUBS C.I.D. (Yellow vinyl) (P) 6.99
LP. DEVO Are we not men (Pic DISC) (+ flexidisc) 7.99
7" IVOR BIRD Over the wall we go (by BOWIE) 6.99
12" MOTORHEAD Overkill (P) (Rare British 12 BRO 67) 14.50
7" SIMPLE MINDS I travel (+ Blue vinyl flexi) (P) 4.99
Even More Promos & Other Rarities 'New in' at ADRIANS OLD SHOP

POSTAGE & BEST PACKING 12" or 10" . . . 1=90p, 2=1.25, 3=1.50, 4=£2, 5 or more=2.50 . . . 7" up to 4=80p; 5 or more=80p. Cassettes . . . Same as for 7". OVERSEAS P&P 12" or 10" . . . 1=2.20, 2 or 3=£3, 4 to 8=£1 each, 9 to 20=8.50. 7" . . . 1 or 2=1.10, 3=1.40, 4=£2, 5 or more=40p each, 13 or more=£5. Cassettes . . . Same as for 7". SOUTHERN IRELAND Please add 25p for every £1 (on cost of records & postage) to cover rate of exchange.
PLEASE ALLOW 10 DAYS CLEARANCE FOR CHEQUES (Postal orders can mean quicker delivery)
ALL RECORDS ARE BRITISH UNLESS MARKED IMPORT (I) P=Picture Sleeve. E=Extended version

OVERSEAS
★ We've been sending records Overseas for years
★ You can send off to us with confidence
★ Orders despatched within 24 hrs of payment
★ We look forward to hearing from you

GEMA RECORDS BETTER THAN ANY RECORD SHOP

Here's why:
- Our free 18-page catalogue contains over 15,000 LPs and cassettes all at sensible prices.
- Always over 10,000 Special Offers in stock priced between 50p - £2.95 each + VAT.
- **THE** most comprehensive range of back catalogue and hard to find albums from the 60s, 70s and 80s.
- Hundreds of Blues LPs in stock plus many exciting import titles.
- Also, two full pages of Singles, current and oldies.
- All items we sell are fully guaranteed.

SEND A SAE FOR YOUR COPY OF THE MOST IMPRESSIVE RECORD CATALOGUE YOU ARE EVER LIKELY TO RECEIVE

EXPORT: We offer an unbeatable worldwide service with ten years' experience of exporting. Send today for our 18-page catalogue, full of exciting Records and Cassettes. Many are unavailable outside of Britain, and all are free from UK taxes.

GEMA RECORDS
(P.O. Box 54), Crockhamwell Road, Woodley, Reading, Berkshire, England.

COB RECORDS

— THE WORLD'S MOST COMPLETE RECORD & TAPE SERVICE

1. All Brand New Records & Tapes sold at discount. Regular Special Offer Lists, items from £1.95. Inland and Export Service.
2. Your unwanted good condition LPs, Tapes and Singles bought for cash or part exchanged for **ANY** brand new ones of **YOUR** own choice. Send list to us for official offer.
3. Thousands of Quality Guaranteed Secondhand LPs and Singles — All listed.

Write or phone for Free 25 page catalogue —
COB RECORDS (NX), PORTHMADOG, GWYNEDD, WALES (0766) 2170/3185

★ ★ SHOPS AT PORTHMADOG, BANGOR, WREXHAM ★ ★

LIQUORICE PIZZA
Mail Order
Dept. NME, 62A The High Street, Rochester, Kent ME1 1JY
Rock Imports from around the World
Telephone — 0634/408756
(Prices include Post & Packing. For abroad add £1 per album).

ALBUMS

AEROSMITH — Rock in a Hard Place 6.99
BE BOP DELUXE — Modern Music 6.99
BE BOP DELUXE — Drastic Plastic 6.99
BE BOP DELUXE — Axe Victim 6.99
RITCHIE BLACKMORE — Green Bullfrog (V. Rare) 7.99
BLACK SABBATH — Never Say Die 6.99
BLACK SABBATH — Technical Ecstasy 7.99
ARTHUR BROWN — Crazy World of 6.99
BACHMAN TURNER OVERDRIVE — Not Fragile 6.99
TOMMY BOLIN — Teaser (ex-Deep Purple) 6.98
ROGER CHAPMAN — Live in Hamburg 6.99
ROGER CHAPMAN — Hyeanas only laugh for 6.99
ERIC CLAPTON — Best of (Layla, Anyday) 6.99
CREAM — Story of — dble 8.99
CREAM — Once upon a Time — dble 8.99
ALICE COOPER — Welcome to my Nightmare 6.99
ALICE COOPER — Easy Action 6.99
ALICE COOPER — Live in Toronto (1969) 6.99
WILLY DIXON — I'm the Blues 6.99
DAMNED — Music for Pleasure 6.99
DAMNED — Damned, Damned, Damned 6.99
FLEETWOOD MAC — In Chicago 11.99
EDGAR FROESE — Macula Transfer 6.99
EDGAR FROESE — Aqua 6.99
EDGAR FROESE — Epsilon in Malaysian Pole 6.99
EDGAR FROESE — Electronic Dreams 6.99
GENESIS — From Genesis to Revelation (1st Album) 6.99
GOLDEN EARRING — Once upon a Time (Best of — dble) 8.99
GRAND FUNK — We're an American Band 6.99
GRAND FUNK — E. Plunbus Funk (Special Round Silver Sleeve) 6.99
ALEX HARVEY BAND — Collectors Items (All the Hits) 6.99
JIMI HENDRIX — Story of (All best Hits) — dble 8.99
JIMI HENDRIX/OTIS REDDING — Live in Monterey (Classic) 7.99
JIMI HENDRIX — Jimi Hendrix (Profile) 6.99
HEART — Greatest Hits (Live) — dble 11.99
HEART — Dog & Butterfly 7.99
HEART — Bebe le Strange 7.99
HEART — Dreamboat Annie (Gatefold Sleeve) 6.99
HEART — Magazine 4.99
JAPAN — Japan (USA Compilation) 7.99
JEFFERSON AIRPLANE — Surrealistic Pillow 6.99
JEFFERSON AIRPLANE — Volunteers 6.99
BRIAN JOHNSON + GEORDIE — B.J. + G. (AC/DC) 6.99
JOURNEY — Next 6.99
JOURNEY — Look into the Future 6.99
MOTT THE HOOPLE — Live (Classic) 6.99
MOUNTAIN — Best of 6.99
KISS — Best of Solo Albums 6.99
TED NUGENT — Tooth Fang + Claw 6.99
TED NUGENT — Call of the Wild 6.99
TED NUGENT — Intensities in 10 Cities 4.99
TED NUGENT — State of Shock 4.99
ROCKY HORROR SHOW — Film Soundtrack — U.S.A. 7.99
ROLLING STONES — Flowers (Original Sleeve) 6.99
ROLLING STONES — Around + Around (Original Sleeve) 6.99
ROLLING STONES — Got Live if you want it 6.99
ROLLING STONES — Collectors Only 6.99
ROLLING STONES — Story of 1 (Best Hits) — dble 8.99
ROLLING STONES — Story of 2 (Best Hits) — dble 8.99
ROLLING STONES — Story of 3 (Best Hits) — dble 8.99
RUNAWAYS (JOAN JETT) — Queens of Noise 6.99
TODD RUNDGREN — Initiation 6.99
TODD RUNGREN'S UTOPIA — Another Live 6.99
UTOPIA — Utopia (5 extra tracks) 7.99
SCORPIONS — Virgin Killer (Naughty Sleeve) 6.99
SCORPIONS — Taken by Force 4.99
SLADE — Slade in Flame 6.99
SLADE — Story of Slade (dble) (All the Hits) 8.99
SLADE — Cos I Luv You 6.99
LOVING SPOONFUL — Best Of 6.99
SOUTHSIDE JO

NEXT WEEK (SHOE) BOX

FOOTWEAR SPECIAL
or
A LOAD OF OLD COBBLERS
including...

MARVIN GAYE:
The art of Sexual Heeling. An exclusive session with the King of Sole, delivered to you in Gavin Martin's rich Irish brogues.

THE APOLLINAIRES:
Leicester loafers go stepping out.

GREGORY ISAACS:
Regal reggae from the man they call the Cool Ruler — erm, 'ruler', something to do with 'a foot' here, possibly?

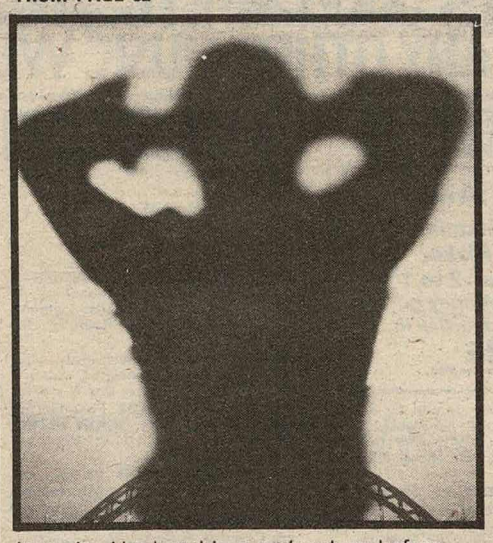
POETRY OLYMPICS:
Training shoes, yeah? Gotta be, hasn't it? Well, more a case of the Kickers versus the Doc Martens this year . . .

NME — Truly bootiful.

Put a sock in it.

SIMPLE MINDS

FROM PAGE 32



integrity. I look at things we've done before where professionally the decision wasn't the best thing, but personally it was. That gives me the confidence to think, No, it'll come. But it's weird you know, even the biggest artists in the world, they're all into real estate. You've got to think about our backgrounds too . . .

I'm wary of, er . . . I think these years are really important. I think everybody gets to a certain age and they just mellow. You go back and you look at each other and say, D'you remember when we talked about this and that, are you still going to do it? And they're looking at you as if to say, You're joking, you didn't think I was serious about all that did you? That was all juvenile.

Sometimes I feel conned, because I think, Well, I was serious, and I genuinely thought you were. It must just be a natural thing that people mellow out. I think if that happened we wouldn't be the same band, because everything we're based on just now is restlessness. I'm sure we won't be left in a state where we weren't as good as we were, if that stops we won't even be able to survive.

Suddenly there seems to be a lot of cocaine around. And when you see stuff like that, I mean I don't freak out or anything, but I do think . . . I don't know maybe I'm just being too sensitive about the whole thing. When you go home, as we do all the time, the first time you see your house and your family in it, and this whole house would sometimes fit into the hotel room you're staying in, I think about the cost, but it takes money . . .

I was really, really proud when I went up to Glasgow for the soundcheck. The stage looked absolutely brilliant and I knew it would sound good, and China Crisis, who are a band I really like, were going to play there too. And all of that for £3.50. It could be £5.00, I don't know why it isn't sometimes. Well, I do know.

Before were were always in debt, so we never spoke about money. Now it seems to be coming in, this is the first time we've had the privilege of single rooms. But I was just wondering then, when we were talking about that, whether there might not be a corrupting quality in everyone.

WHAT DID your background give you?
I was always really satisfied up to the age of 15 or 16. I'm the oldest son of three, and my parents are really young, so they're also my best friends, that generation gap isn't really there. We were just brought up with traditional values, work hard and you'll get it. There was never anything like class around the place, because everyone was working class. At school I found it worked if I tried hard. I was just brought up with those sort of values — determination.

I still live at home when I go back to Glasgow. It's the only home I've got. It's kinda bad just at the moment, because I cannae keep a girlfriend. It just never seems to work out to any extent.

That's what I did this year, broke off something that was really dead big. I was sort of astounded at my own callousness. It was just like things were too smooth and safe and predictable. I think I'm probably a bit pathetic in that way. Not being able to love anyone who loves you, and only being able to love people that you can't get.

One thing I was going to ask you was whether you'd describe yourself as a romantic? It seems as if the music contains a sense of other powerful forces at play, that sort of mysticism . . .

I think we do have a sense of other powers that exist. We don't really talk about it too much. You see romantics and dreamers have both had a rotten time in the past years. Those terms have been used so wrongly, from twats in frilly shirts to the dreamers who don't get things done. But documenting things is a form of romance, and there are so many things that I think are just so worthwhile.

IF ANYTHING could convince me for a few minutes more of the transcendent power — some saving grace or shared glory — of the corner of popular culture that's clumsily called rock, it would be Jim Kerr's fragmented messages and the music of Simple Minds.

If a romantic is someone who can mix it with the poison of real life and still come out saying This is the way, I think I am — a pure romantic. Other people's romanticism is just birthday cakes and wedding cakes; something bloated. Just to think that the one thing that exists is the room we're sitting in just now talking, that this is the one dimension that exists, that is the most naive thing you could ever think. It's so lazy as well.

Dreamers are the kings I think. You really need to have courage to dream and courage to back up the dream and realise that it's not a fairy tale but an inspiration, something that comes through you.

To take a dream and turn it into a real thing, that's what makes things interesting for others.

FRONT ROW CONCERT PHOTOS! SALE!

K. BUSH

For a limied period ALL our photos are being offered at reduced prices as follows: (same high quality & personal service!). Each pack contains 10,30 or 60* different 5½" x 3½" acutal colour photographs of the same artiste live on same, complete with any special effects, props, dry-ice, smoke screens, etc . . ! Best quality guaranteed! 7 day delivery! (Asterisk* indicates 60 pack available!)

10-pack ..... NOW £2.90! (p&p 25p)
30-pack ..... NOW £8.10! (p&p 35p)
*COMPLETE 60-PACK NOW £15.90! (p&p 50p)
110"x8" Colour Photo..ONLY £1.50! (p&p 35p)

LATEST ADDITIONS AS FOLLOWS...

KIM WILDE* (26.10.82) DURAN DURAN* (3.11.82)
ASIA* (28.10.82) SQUEEZE* (8.11.82)
KID CREOLE & THE COCONUTS* (27.10.82)
PETER GABRIEL & GENESIS* (Milton Keynes 2.10.82)
AC/DC* (13.10.82) NEIL SEDAKA* (7.10.82)
SAXON* (8.10.82) BAUHAUS (14.10.82)
DARRYL HALL + JOHN OATES* (18.10.82)
MIKE OLDFIELD* (16.9.82) CHEETAH* (Reading 82)
NEIL YOUNG* (28.9.82) BLACKFOOT* (Reading 82)
BRYAN FERRY (ROXY)* (22.9.82)
IRON MAIDEN (Reading 82)
BUCKS FIZZ* (30.7.82) GARY MOORE* (Reading 82)
DOLLAR* (26.9.82) BERNIE TORME (Reading 82)
BOW WOW WOW* (21.8.82)
TYGERS OF PAN-TANG (Reading 82)
KATE BUSH (Virgin, Oxford St) (14.9.82)

ALSO RECENT TOURS OF . . . STONES* (Wembley 82); QUEEN*, JOAN JETT*, TEARDROP EXPLODES (all Milton Keynes 82); FOREIGNER: MEATLOAF*: STATUS QUO*: TOYAH*: CLARE (ALTERED IMAGES); JAPAN*; B MANILOW*; HAIRCUT 100*; & many others!

Our complete catalogue features concerts from 1977 to the latest 1982 tours and includes many rarities in its listings! (Lynyrd Skynyrd 77, Bob Marley 80 final concerts, Bowie 78, Dylan 78 & 81 etc. etc!) For Britain's most spectacular & widest range of concert photos (&free poster-size proof-sheet of our 10x8 blow-ups) send a largish s.a.e. (sample photo 25p) to:

PETE STILL PHOTOGRAPHY
(Dept NME1)
6a Waldegrave Road,
London SE19 2AJ

MULTI COLOURED DREAM COAT
(Djellaba Jackets)

Spiritual Sky
Mkt
Prema Cottage
South Zeal
Okehampton
Devon
Wholesale
Welcome

AMAZING low priced! Jackets to keep you warm this winter
£9.75
State colours
Sizes Mend L
plus £1.50 P&P

Alpaca Jumpers £12.95 (Mohair)
Afghan Legwarmers £2.75
Ponchos £9.75 (multi coloured)
Afghen Slipper Socks £3.50
Wool'n'Leather
Plus 15% P&P
ON ALL ABOVE

NATURAL or with Blue, Red Orange, Green Turquoise (all woven with natural) colours original Djellaba.

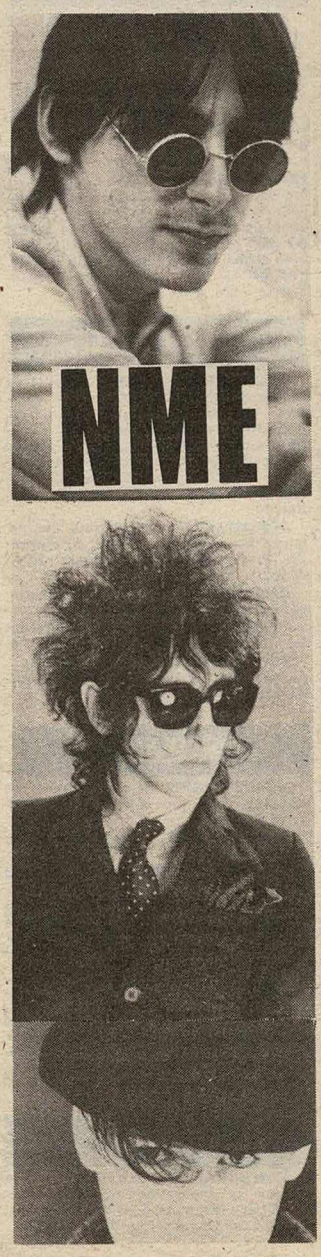
OLDIES UNLIMITED
DEPT N TELFORD, SHROPSHIRE TF2 9NQ

Send S.A.E. for list of over 2000 Singles and 1000 LP's at incredible prices.
Also many sensational record singles package offers (P & P included) such as

100 POP SINGLES £9.50	50 C&W £7.00	5 ROCK 'N' ROLL £1.70
100 SOUL £12.50	50 TAMLA MOTOWN £9.50	5 NEW WAVE £1.70
100 PICTURE COVER £12.50	4 DAVID BOWIE £2.45	5 DISCO SINGLES £1.70
100 HIT SINGLES £25.00	4 ELVIS COSTELLO £1.70	3 BARRY MANILOW £1.70
10 RECENT HITS £5.70	4 F:YING LIZARDS £1.70	4 MIKE OLDFIELD £1.70
5 FOOTBALL £1.70	4 GIRL £1.70	3 POLICE £1.70
5 THEME £1.70	4 DOLLAR £1.70	4 RUTS £1.70
9 XMAS £3.70	3 JOHN FOXX £1.45	4 SKIDS £1.70
5 NO 1 HITS £2.45	3 HALL & OATES £1.45	4 SLADE £1.95
50 HIT SOUL SINGLES £14.00	3 KELLY MARIE £1.45	4 TOURISTS £1.95
50 REGGAE SINGLES £7.00	5 HEAVY ROCK SINGLES £1.95	

RECORD CORNER MAIL ORDER & SHOP
27 Bedford Hill, Balham, SW12 9EX
Send large SAE for our lists which contain over 10,000 items
RARE SINGLES, DEMOS, PICTURE DISCS, OLDIES, THE AMERICAN TOP 100, COUNTRY, ROCK, SOUL, DISCO, SINGLES, MANY RECORDS at SPECIAL LOW PRICES. OVERSEAS ORDERS WELCOME. (Over 14 years in Mail Order)

COLLECTORS ITEMS
(7") JAM. Saturdays Kids/Heatwave (IMP) (£1.25)
(LP) ELVIS PRESLEY. The Elvis Medley (£6.50)
(MINI LP) JAM. The Bitterest Pill / Pity Poor Alfie / Fever / The Great Depression / War. (£4.50)
(7") SQUEEZE. Pulling Mussells From A Shell (red vinyl) (pic) (£1.30)
(5") SQUEEZE If I Didn't Love You (pic) (£1.35)
(7") ANGELIC UPSTARTS. Teenage Warning (Pic Sl.) (£1.50)
(7") DAVID BOWIE. Picture Disk (Book Set) (£25)
(LP's) ELVIS PRESLEY. 5 Different L/P's (Our Choice) (£5.00)
(7") Send for our new collectors lists — many Punk/New Wave Rare Singles. Send 25p + Large S.A.E.
(7") MALCOLM MCLAREN. You Need Hands (Pic) (£1.50)
(LP) RIOT. Live Mini LP (£4.50)
IMPORT SINGLES
DON HENLEY. Dirty Laundry (pic) (£1.35)
PAUL McCARTNEY/MICHAEL JACKSON. The Girl Is Mine (Special One Sided single) (75p)
ELVIS PRESLEY. The Elvis Medley (£1.65)
SHEENA EASTON. I Wouldn't Beg For Water (£1.65)
ROD STEWART. Guess I'll Always Love/Rock My Plimsole (pic) (£1.65)
PAT BENATAR. Shadows Of The Night (pic) (£1.65)
BARRY MANILOW. Oh Julie (£1.50)
DIRE STRAITS. Industrial Disease (pic) (£1.65)
YAZOO. Winter Kills (£1.65)
BARRY MANILOW. Memory/Heart of Steel (£1.65)
38 SPECIAL. Chain Lightnin' (£1.65)
QUEEN. Calling All Girls/Put Out The Fire (pic) (£1.65)
LEE MAJORS. Theme From The "Fall Guy" (£1.50)
YOKO ONO. My Man (Pic) (£1.65)
ELTON JOHN. Ball And Chain (£1.50)
ELVIS COSTELLO. Man Out Of Time (special one sided single) (75p)
GO GO's This Old Feeling (Special sleeve) (£1.65)
SQUEEZE Tempted/East Side Story (Pic) (£1.65)
JERRY LEE LEWIS My Fingers Do The Talkin (£1.50)
GLEN FREY That Girl (£1.50)
FLEETWOOD MAC Love In Store (£1.50)
LITTLE RIVER BAND The Other Guy (Pic) (£1.65)
THE WHO One At A Time (£1.50)
CUT THE COST OF COLLECTING RECORDS
THESE SINGLES ONLY 65p EACH.
DAVE EDMUNDS. Crawling From The Wreckage (Pic)
GEORGE HARRISON. All Those Years Ago.
THE JAM. That's Entertainment (pic)
ABBA. The Day Before You Came (pic)
ROGER DALTREY. Free Me (pic)
BOW WOW WOW. I Want Candy (pic)
UB40. The Earth Dies Screaming
ROLLING STONES. Miss You
BLONDIE. Atomic (pic)
BLONDIE. Sunday Girl (pic)
BOOMTOWN RATS. Someone's Looking At You (pic)
CLASH Train In Vain (Pic)
GRAHAM PARKER Discovering Japan (Pic)
JUDAS PRIEST Living After Midnight
MEAT LOAF. Dead Ringer (pic)
DAVID BOWIE. Fashion (Pic)
DAVID BOWIE. John I'm Only Dancing (Pic)
STIFF LITTLE FINGERS. Nobody's Heroes (pic)
MADNESS. Embarrassment (pic)
AC/DC. You shook me all night long (pic)
IAN DURY. Sex and drugs and rock and roll (pic)
IAN DURY. Hit me with your rhythm stick (pic)
THE SELECTER. On my radio (pic)
Postage & Packing 7" (1) 25p (2 to 5) 40p (6 or more) 60p. LPs (1) 70p (2) 90p (3/4) £1.50. Overseas — Double UK Postage



BELL'S FOR EVERYTHING MUSICAL
WRITE TODAY!

FREE 48 PAGE CATALOGUE
of GUITARS · AMPLIFIERS · BRASS & WOODWIND · KEYBOARDS · SYNTHESIZERS
RHYTHM UNITS · HARMONICAS · DRUMS
VIOLINS · BANJOS & ACCESSORIES
Fast Mail Order service for CASH, ACCESS, BARCLAYCARD or H.P. terms available.
COMPREHENSIVE ACCORDION CATALOGUE ALSO AVAILABLE
Bell Musical Instruments Ltd. (MX15)
157-159 Ewell Road, Surbiton, Surrey KT6 6AR
Telephone: 01-399 1166
(Please print) NAME .....
ADDRESS .....

The Illustrated Encyclopedia of
BLACK MUSIC
JUST PUBLISHED!

Over 650 detailed entries cover the whole exciting spectrum...the singers, songwriters, musicians, producers and record labels from the worlds of soul, R&B, disco, reggae, blues, funk...Superbly illustrated with over 300 photographs and over 250 record sleeves, nearly all of which are in full colour.
224 pages/large format/only £4.95 softcover.

Available from bookshops everywhere, and from many record shops too. If not in stock, your bookseller will be pleased to order for you.

Published by
Salamander Books
who brought you "The Illustrated Encyclopedia of Rock."

Exotic Briefs For men

PARIS
Continental cut in nylon with very narrow high fitting sides. Highly recommended. Black, Blue, Red, White. See through Flesh.
Sizes — S, M, L.
£3.50 each, £6.50 two pairs

JAMES
A backless pouch in tri-satin. Freedom with comfort and support.
Black, White.
Sizes — S, M, L.
£4.25 each, £7.00 two pairs.

Full refund if not completely satisfied.
State waist size. FREE Paris briefs worth £3.50 with orders over £10.
FREE Brochure with orders or send 50p for brochure only.
Add 25p p + p to orders.
VERY FAST SERVICE

kiniki
Dept. NME
20 Stubbs Gate
Newcastle
Staffs
ST5 1LU

She-an-me of London

Exciting and Unusual
Erotic garments of all kinds —
Extra shiny Plastic Fantastic —
Soft stretchy super sheen
Leather Look —
Sexy Thigh High Boots and Shoes.
Send £1
for our new full colour brochure
Callers welcome Mon-Fri 12.30pm-5.30pm
She-an-me
70 Old Brompton Road (2nd floor)
South Kensington SW7
Telephone: 01-589 8043
Most Credit cards accepted

NME CLASSIFIEDS

For further details ring
JILL HORNE (01-261 6122)
or write to
New Musical Express
Classified Advertisements,
Room 2535, King's Reach Tower,
Stamford Street, London SE1.

READ BY MORE PEOPLE THAN ANY OTHER MUSIC WEEKLY IN THIS COUNTRY

Source: NRS

FOR SALE

CREEPERS WINKLEPICKERS and rock 'n' roll gear. Send a large s.a.e. for our catalogue to Jack Geach Ltd, 25 Station Road, Harrow, Middx.

DAMNED DAMNED DAMNED — Stiff promotional "Play it at your sister" poster for the first Damned LP, also **NEW ROSE** "Young, hot loud and stiff" poster for the single. Both posters are A2 (600mm x 420mm). All prices include P&P in poster tubes. They are £1 each, £2-3, £3-6, £4-10, £5-15. From D Cheema, 219 Holly Lane, Erdington, Birmingham.

DAVID BOWIE magazine 'Starzone' issue. Five available, includes many exclusive photos. Colour cover, features on 'The Hunger' and Eno. £1.00 plus large SAE to 'Starzone', PO Box 225, Watford, Herts. WD1 7QG.

ELVIS PRESLEY solid bronze relief framed 18 x 14 inc. Won first prize at art show. Only one of its kind. Signed and dated. Offers over £250. Box No. 4707.

EXCEPTIONAL VALUE Sanyo (M9998C) portable stereo radio/stereo cassette. Amazing sound reproduction with APSS, Dolby etc. Really has to be heard to be fully appreciated. Only 18 months old, cost new price over £200 but will sell for £120. Please telephone Sicklesmere (Suffolk) 835.

FENDER STRATOCASTER. serial no. L08543. Offers, Wolverhampton 55056.

GLASS GUITARS. Catch the sunlight in your window with brilliantly coloured stained glass instruments. Acoustic guitar, Electric Flying V Banjo, Mandolin or Double Bass. Approx size 6" x 3' £6 each to Ian Shaw, 3 Braddyll Terrace, Ulverston, Cumbria.

INTERESTING RARE and unusual material on Bowie, Led Zep, K. Bush, Queen, S. Easton, Police, Japan, Stones, Abba, Blondie, K. Wilde plus many others (also Movie Stars). S.A.E. for details (stating interests). To S.I.P. (Dept. N.M.E.), 17 Tottenham Court road, London W1.

JAM TAPES. Write for list. Box No. 4701.

ORIGINAL PORTRAITS of your favourite band or singer. Box No. 4700.

SINGLE, DEMO, badge (— £1.50 inc — one or the Caskometer package. 42 Queensgate Gardens, South Kensington, SW7.

SIOUXSIE, JAPAN, Toyah, Bauhaus, Depeche. Front row photos, 8 for £3. Money back guarantee. Cheques, P.O.'s, M. Morton, 17 Sherwood Road, Newport, I.O.W.

SUBSCRIBE TO N.M.E. The next 52 issues posted direct to your address each week. **U.K.** £29.00, **U.S.A. & CANADA** $97 (sent by air), **OTHER OVERSEAS** £35 (Surface Mail). Send Payment with Order to: Jim Watts, Room 2613, King's Reach Tower, Stamford Street, London, SE1 9LS. Cheque payable to IPC Magazines Ltd.

RECORD FAIRS

BROMLEY RECORD fair Dec 4th TS Narvick Hall Corner, Bromley Common, Magpie Hall Lane, 12.30 pm 30p. 11am £1.

READING RECORD Fair, St Laurence's, 5/12/82. Entrance £1 at 11am; 30p at 12 noon.

TASCAM 244 PORTASTUDIO
With FREE AKG Pro mic and TEAC HP.80 Headphone
£595.00 inc VAT
and delivery
AMAZING DEAL
Phone **TIM**
06632 2442
STUDIO HOUSE
High Lane Village,
Nr. Stockport, SK6 8AA.

RECORDS FOR SALE

ADOLESCENT SEX. 1978. Japan — Talking Heads, rarities. SAE Terry, 7 Ash Grove, Epworth St, Hull, HU5 1AP.

A HUGE set sale of rarities demos 12"ers something for everyone, all reasonable prices. S.A.E. D. Toothill, 198 Waterloo Street, Newcastle-upon-Tyne.

ALBUM HIRE, widest choice, postal service. S.A.E. Taw Records, Calver, Sheffield.

ARMAGEDDON ARCHIVES clearance sale. For details s.a.e. 452 Fulham Road, London. S.W.6.

BIRMINGHAM RECORDS fair, Central Hall, Corporation Street — Saturday December 4th.

BOWIE, BEATLES, Dylan rarities, large SAE, Box No 4698.

BOWIE PROMO only pic disc "Cat People" £50 + lots more. Luigi's, 22 Hanway Street, London W1 01-637 8934.

BOWIES RARITIES Slaughter Ziggy 1. Others offers? 0472 691350.

CAPITOL RADIO, Pistols, Lennon Collection S.A.E 17A Rainhall Rd, Barnoldswick, Colne, Lancs.

DYLAN-SPRINGSTEEN rarities. Details S.A.E. Pete, Tymawr, Llanllwch, Caerfyrddin.

FOUR BARGAIN LISTS Indies and Chart Singles, Video Films, Video Games. S.A.E. "Popvids", 51 Lorne Street, Reading, Berks.

GOLDEN OLDIES. 1000's in stock at Sweet Inspiration, 7 Morrison Street, Edinburgh. Send s.a.e. for free list.

JOY DIVISION: New Order complete collectio. S.A.E/IRC: 78 Welbeck Road, Sheffield S6 5AY Yorkshire.

'LE TERME', clear vinyl, offers? Tel: 094874 384 evenings.

NEW T.G. Two genuine previously unreleased Throbbing Gristle cassettes £3.50p each including p+p or send S.A.E. Box No. 4672.

PISTOLS, P.I.L.: extremely rare albums. S.A.E. 5 Burton Road, Lincoln.

PROMOS, DEMOS, rarities etc. Many artists. S.A.E Peter, 60 Windsor Drive, High Wycombe, Bucks.

RARE DYLAN low prices, S.A.E. to Dennis, 46 Bond Street, Macclesfield, Cheshire.

RARITIES FROM fifties to eighties. Hundreds of singles from 25p each. S.A.E. 12 St James's Street, Brighton.

ROBERT WYATT For Free Catalogue and Discography of the works of Robert Wyatt send S.A.E. to Keith, 50 Parkthorne Drive, North Harrow, Middlesex HA2 7BU.

ZEPPELIN YARDBIRDS, rare live and studio recordings. Details, Jackie, 380 8758, 9-5.

10,000 SINGLES, LP's. New catalogue, large S.A.E. 4 Hampden Road, Caversham, Reading.

60/70s SPECIALISTS. Latest catalogue now available. Don't miss it! S.A.E. Mole Records, 5 Sheraton Drive, Kidderminster, Worcs.

INSTRUMENTS FOR SALE

ANDY'S GUITAR CENTRE — American & Vintage secondhands, also amps, effects, etc. Pro guitar & amp repair workshops, customising, making. **GUITARS & AMPS BOUGHT ANY CONDITION.** 27, Denmark Street, W.C.2. 01-836 0899, 01-379 3491.

B&H CLARINET. V.G. condition. £45. Phone 01-997 5616.

CASIOTONE KEYBOARDS. Lowest prices, free accessories, free delivery. R.A. Music (Mail Order). Phone for details. Chesham 0494 786061.

RARE GIBSON E.B.O. Bass and case, good condition, excellent player £350 o.n.o. 01-639 8642.

SAXOPHONE CORTON Tenor, excellent condition, £200. Will consider swop for Alton, similar condition. 01-366 2747.

TUITION

SAXOPHONE, FLUTE, Clarinet. Any beginners. — 272-2512.

MUSICIANS WANTED

MUSICIANS
NME outsells
Melody Maker
by more than 2 to 1*
Make your money go further — Advertise in
NME
(*Source ABC Jan - Jun 1982)

BASSIST FOR band created by ex-new wave chart heroes. No hobbyist, OAP's, money-mads. If you play brilliantly and have charisma phone 0892 38180.

CHARGE URGENTLY require innovative guitarist who sounds and looks extreme. No ugly bores or one chord wonders. Day 486 0289. Evening 205 2855.

COMMERCIAL LATIN Funk or similar band for established South Coast venue. Saturday nights. Percentage. Call Gerrards Cross 87715 or 0202 765398.

DANCE RYHTHM GUITARIST WANTED. MARK: 735 0254.

DRUMMER FOR progressive Punk band. 01-572 4507.

DRUMMER WANTED — original pop/soul group, Alfred 731 0772 Sunday.

DRUMMER, VOCALIST/Musician. Raincoats, Wyatt, This Heat, Hatfields. 01-346 4148/01-452 8101.

FEMALE DRUMMER, young (16-20), North London, 01-455 0867 (evenings).

GIRL SINGER needed by pop band (Orange Juice TT Club). Single out. 01-852 1609.

GIRL TO manipulate effects, voice, etc. Abstract Construktiv Insticnt. 01-542 8991.

LES JUSMATIQUES, a pop group, need a drummer. Male or female, any colour. Also need keyboardist. 01-533 1072.

MILITANT DANCE TENDENCY. No ordinary management, requires only extraordinary groups. Details to Box No. 4705.

OUTRANCE REQUIRE drummer Banshees, Bauhaus, Joy Division. Lycanthropists. Tel Les 735 0254.

RANDOM DRUMMER seeks Beefhart, Fall, Wire, Wimbledon 9470517.

SINGER (26), own material, seeks musicians, Essex area. Likes, Doors, Bowie, Clash, etc. Phone Martin, Chelmsford 50610.

THE MUSIC MANUAL — the most comprehensive A-Z music business paperback available. From good book, record and music shops or direct from Eccentric Music, 139A Sloane Street, London SW1. Price £5.25 inclusive.

VOCALIST/FRONTPERSON for London band. Established set. Ubu, Television. Album 1983. Details to: Ian 2 Broxash Road, London SW11 6AB.

RECORDS WANTED

ABSOLUTELY ALL your L.P.'s, singles & cassettes (pre-recorded or used blanks) bought or exchanged. 1p - £2.50 each paid (more for video-cassettes & rarities). **NONE REFUSED!!** Bring **ANY** quantity in **ANY** condition to Record & Tape Exchange, 38 Notting Hill Gate, London W.11. (Shop open 7 days, 10 - 8; tel. 01-727 3539). Or **SEND** any quantity by post with S.A.E. for cash (None returned once sent — we decide fair price; list + S.A.E. for estimate if required). Large quantities collected **ANYWHERE** — phone 01-727 3538.

NICO DRAMA of Exile. Box No. 4699.

RIPOFF RECORDS, High Street, Lampter, Dyfed. All albums, tapes, singles bought, top prices. Send direct or S.A.E for quote.

TOP PRICES paid for L.P.'s/cassettes. Any quality. Send details plus S.A.E. for quotations. — Gema Records, P.O. Box 54, Crockhamwell Road, Reading, Berkshire.

PERSONAL

BOY 19, seeks friends and lovers. Box No. 4706.

CAROL PLEASE contact the "pushed" drummer. 0924 494542.

CHRISSIE DO You Love me, Love Francis.

DATELINE COMPUTER DATING for successful compatible relationships. All ages, all areas. Free details: Dateline, Dept. (NME) 23 Abingdon Road, London W8. (01) 938 1011.

FEMALE SEEKS new friends, Manchester area. Likes Associates, Higsons, ABC, clubs and concerts. Box No. 4703.

FRIENDS/MARRIAGE. Postal intros, all areas, ages. Write **ORION INTRODUCTIONS,** Dept A12, Waltham, Grimsby, DN37 0DP.

GAY SWITCHBOARD. 24 hour service for homosexuals. Information, advice, entertainments guide, legal and medical referrals on (01) 837 7324.

GILL ONLY. Drifting silent navigation repairs — Roger Nowt.

GLASGOW GUY (22) seeks other males/females a lit hung up. No gays. Box No. 4696.

JANE SCOTT for genuine friends. Introductions opposite sex with Sincerity and throughtfulness. Details free. Stamp to Jane Scott, 3/NM North Street, Quadrant, Brighton, Sussex BN1 3GJ.

MALE 25, seeks quiet girl in Essex area into rock music. Box No. 4704.

MANCHESTER MALE, 27 seeks girl 18-30 for fun times. Box No. 4697.

PENPAL MAG: Singles, divorced, widowed. Approval copy:— **MATCHMAKER,** (A.25), 1-7 Wigan Lane, Chorley, Lancs.

SEEKING MALE or female companions, pen-friends, etc? Long standing service. Stamp please: Nationwide Secretary, The Golden Wheel, Liverpool, L15 3HT.

SOCIALLY SHY male (26), reclusive yet potentially loving seeks similar female. Box No. 4695.

WANTED

BOWIE RARITIES pre '79 interviews especially radio ones. David Bowie story and Enowie album. Patrik, 18 Acton Lane, Moreton, Merseyside.

JAM TICKETS(S) 9-12-82 Guildford. Desperate. Andy 0424 428049.

JAM TICKETS Manchester, Guildford. Urgent. Halifax 69143.

JAM TICKET, anywhere. Phone 0228 27112 evenings.

JAM TICKETS for Bingley. Other dates considered. Good price paid. 0553 71818 evenings.

MANAGER FOR Birmingham based band. Experienced ambitious resourceful. Contact 021-778 5175.

MARILLION OFFICIAL tape, your price paid. Iggy, 43 Charmwen Cres, West End, Soton.

SPANISH HAT, black, size 21½. SAE. 6 Selbourne Gardens, Gosport, Hants.

SUE CLOWES destruction of purity skirt (14) £30? Valerie 607 8406.

WANTED VIDEOS. Introduce your music to a wider audience. Tarts cafe will show videos of any bands. Phone Paul 747 1869.

SITUATIONS VACANT

EMPLOYMENT OPPORTUNITIES with record companies, radio stations, advertising agencies, etc. Full-time, part-time. Experience unnecessary. Read 'Music Employment Guide', 'Careers in Radio' 'Careers in Advertising.' £1.50 each. All three £4.00. Dept 31, Hamilton House Publishing, Creaton, Northampton.

FREE TRAVEL AND WORKING HOLIDAYS DIRECTORY. Cheap Working Holidays in UK, Europe, USA, Middle East, etc. Good pay, low taxes. Experience usually unnecessary. Plus **JOBS AT SEA** on oil rigs, liners, etc. High pay, both sexes. Send £1.95 for both guides. **PEEWHITE** (A2), 12 Hartington Road, Twickenham, TW1 3EN.

MUSICAL SERVICES

ABSOLUTELY FREE "Songwriter Magazine" interviews famous songwriters, explains copyright, promotion, publishing, recording contracts, royalties, song contests, setting lyrics to music without paying etc. Samply absolutely free from International Songwriters Association (NME), Limerick City, Ireland.

ALBUM HIRE. Also discount albums, tapes. S.A.E. Details. W&W, 10 Merton Rd, Princes Risborough, Bucks, HP17 0DR.

ANARRES CASSETTE duplication. Inexpensive, hi-speed. 01-251 6830.

LYRICS WANTED. No publication fee. 11, St Albans Avenue. London W.4.

PROFESSIONAL COMPOSER needs lyrics. S.A.E. Details, 27 Hazeldene Gardens, Hillingdon, Middx.

SPECIAL NOTICES

CHERIE CURRIE happy birthday for the 30th. Good luck with the new band. Love Francis.

DEAREST MEL, miss you like hell, Kevin.

HENDRIX, THE NOLANS and **ADAM ANT** have one thing in common. They've never stayed at L.B.A. the best value B&B in town. But you can. Ring us on 01-289 0787 or write for brochure, 169 Sutherland Avenue, London, W9.

HENDRIX APPRECIATION Society. Sae:— Box No 4688.

ROD STEWART — "ABSOLUTELY LIVE" (Almost). First ever **MANCHESTER** disco / party (Feb), Eighth. **LONDON** disco / party (Jan). Details on either (S.A.E.) **ROD SQUAD,** 9 Warwick Road, London N18.

INSURANCE

"INSURANCE QUOTES" — All types of Insurance including motor available. From W.G. Hill (Lloyds Brokers). Contact: Jim Day 01-283 8622.

DISCOTHEQUES

DAVE JANSEN. 01-690 7636.

SOUNDSAROUND ROADSHOW Reliable, inexpensive, (01) 319 3047.

UNFORGETABLE DISCO 328 6424.

PRINTING

PRINTED BALLOONS, pens, bookmatches, business cards. Send stamp for details, samples: Folkdean (Dept. NME), 22 Primrose Way, Lydney, Glos. 0594 41545.

T-SHIRTS PRINTED. No minimum. Write RJS, 6 Great Queen Street, London, WC2.

T-SHIRTS PRINTED, Minimum 25, Slogans (0253) 730043.

PUBLICATIONS

ELVIS FANS 1983 full colour calendar, ready now. Only £3.75. Post Paid. Elvis offer 11 Conolly Road, London W7 3JW.

SUPERFAST GUITAR booklet, scales, arpeggios, speed technique solos, clear diagrams, £2.00 **ROCKBIZ,** 2 Postern, Barbican EC2Y 8BJ.

RECORDING STUDIOS

NEW CENTRAL London lin. 8 track. TR808, CSQ600, SH2, Korgtrident, Vocoder, more . . . £6.00 p.h. 01-286 0642.

OPENING OFFER for limited period, Addis Ababa, 24-track, live and dead rooms, comprehensive effects. Best value in London, £15 ph. 01-968 5146.

SOUTH COAST. Toucan Studios. 8 trac. £6 p. hr. Wednesday and Thursday 10 hr. day £50 + VAT. Havling Island (07016) 67734.

VIDEO

ANARRES CHEAP friendly filming editing, duplicating for bands/anything, VHS & U-matic. — 01-251 6830.

BOWIE, DYLAN, Costello, Straits, Doors, Dury, N Order, Gabriel, Jam, Lofgren, Petty, Police, Rainbow, Stones, Pistols, Siouxie, Springsteen, V Zandt, Stewart, Toyah, U2, Who, others. VHS Low prices. Strim, PO Box 43, Lincoln.

JAM VIDEOS. Write for list. Box No. 4702.

Photomontage by Peter Kennard

Making waves

● Last Sunday at its annual conference in Sheffield, the Campaign for Nuclear Disarmament made waves by deciding to adopt non-violent direct action as a policy, in opposition to the siting of Cruise missiles and the building of Trident in the UK. Another resolution which called for a campaign to get Britain out of NATO passed by a slender margin — which reflected the tremendous controversy it stirred up. (Chief among its opponents was EP Thompson, who made an impassioned speech against it).

1,300 delegates attended this conference and many participated in the particularly heated debate over the idea of British withdrawal from NATO, which was carried only after two more slender amendments were rejected.

● West Region CND and Somerset Peace Alliance are also co-operating in the organisation of a Campaign Skills Training Weekend, on December 3–5. It will be sited at Unity House in Bridgwater, Somerset and the weekend will begin at 5.30–6.30pm (registration followed by a meal). Workshops will be held in activism, recruitment of members, public speaking and non-violent direct action. Meals and accommodation are included, there's a party on Saturday eve and the overall fee is only £9. For details and/or booking, ring or write to either Pat Wilson at 7 Quarrington Road, Bristol 7 (0272 513631) of Jill Lawrey, The Old Schoolhouse, The Hill, Langport, Somerset (Langport 250173).

● *Sanity,* the monthly magazine of the Campaign for Nuclear Disarmament, took note recently when Mrs Thatcher told the House of Commons that "The wishes of the Islanders are paramount" as she defended the hopes of the poor sods inhabiting the Falklands. *Sanity* asked the Gallup Pollsters to put her words to the test regarding another group of islanders — the British. The results of their poll were released today (Wednesday) and they show that:

The wishes of the British islanders are that Cruise and Trident missiles should *not* be based in this country — 58 per cent said no to Cruise, 56 per cent said no to Trident. The women of Britain were even more emphatic — 64 per cent of them said no to Cruise and 60 per cent said no to Trident.

The strongest opposition of all to Cruise missiles came from *young people,* among whom 68 per cent of those aged between 16 and 24 said no to Cruise and 65 per cent said no to Trident.

Tories apart, the opposition to both missiles is now all-party: 77 per cent of Labour supporters say no to Cruise and 73 per cent to Trident; 62 per cent of Liberal supporters say no to Cruise and 57 per cent no to Trident; even 64 per cent of the 'Alliance' got it together to say no to Cruise (only 61 per cent felt the same about Trident).

The issue has even caused a split among the Conservatives: only 50 per cent will say they support Cruise and 38 per cent of the Tories say they *oppose* Trident, while a greater per centage oppose Cruise.

Sanity has announced these cheering statistics on the front page of its December issue, along with the statement of a former Chief of the Defence Staff, Field Marshall Lord Carver, who says about Trident: "What the bloody hell *is* it for?"

TRACE ELLIOT
The World's best Bass Amps

STEINBERGER
The Hottest Bass Europe has ever seen

POLYTONE
Designed for Power
Built to carry

soundwave
Full range now in stock, send 30p SAE for catalogue and prices
66 (NME) VICTORIA RD ROMFORD ESSEX ENGLAND Tel: (0708) 25919

THE CLASSIFIEDS ORDER FORM

RATES
ALL HEADINGS FOR PRIVATE ADVERTISERS
25p per word
TRADERS ANNOUNCEMENTS,
PUBLIC ANNOUNCEMENTS
38p per word

BOX NO. FEE £2.50 PER INSERTION

HEAVY BLOCK CAPITALS after the first two words are charged at double rate.

Write your ad here in block capitals. One word per box.

NAME.....
ADDRESS.....
(BLOCK CAPITALS)
.....
.....
.....
DAYTIME PHONE NO .....
If you wish your name and address in your ad it must be included in the cost. If you have a box number it must be counted as three words.
All advertisements must be pre-paid.
I enclose PO/Cheque value £.....
Post to: NME CLASSIFIEDS
ROOM 2535, KING'S REACH TOWER,
STAMFORD STREET, LONDON SE1 9LS

HEADING:				

NME XPRESS WORD

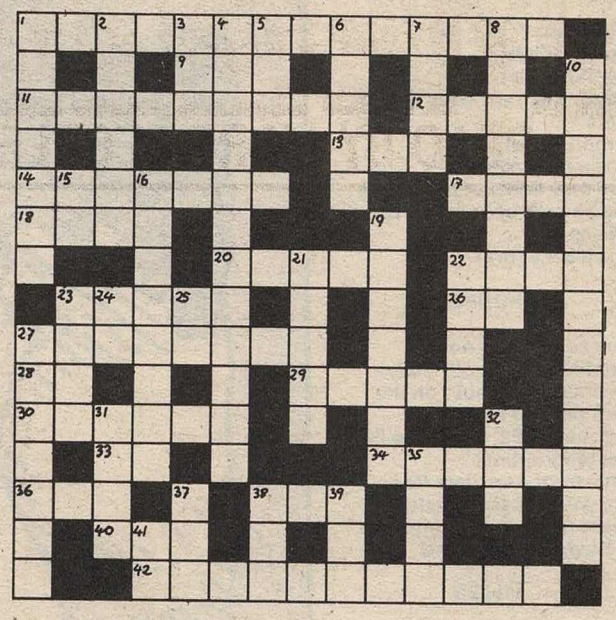
Compiled by Michele Noach

CLUES ACROSS

1 Major Undertone (7,7)
9 A real drink or a paler shade of pee? (3)
11 & 20A Crass — the vinyl (6,3,5)
12 Sounds like a crispbread but it's a musical (5)
13 Goes with Creme (3)
14 & 4D. Vague options from Japan (7,12)
17 No cubes with numbers on. This is silly (4)
18 David Lee not Travis (4)
20 See 11 Across
22 Type of saxophone, for instance (4)
23 This cut is the deepest (5)
26 Queen are the Champions. That's what they said (2)
27 A joyous section, now in order (8)
28 'Them And . . .' Pink Floyd (2)
29 Dusty star makes comeback via Mr Murphymaxell (5)
30 Some (not very) Bizarre character in the form of a repeated definite article (3, 3)
33 NB I love you isn't quite the same (1,1)
34 She'ss withh thee Sunsetzz (6)
36 Cabaret Voltaire's present greeting (3)
38 Oh --- Morrison (3)
40 Is Richard H Kirk a taxi to true hipsters? (3)
42 Do you really want to hurt them? I guess you do (7,4)

CLUES DOWN

1 A Certain Ratio use this label (7)
2 Cardiac failure from Madness (6)
3 What 'Jumpin' Jack Flash is (3)
4 See 14 Across
5 '--- Me Go' singeth Glenn (3)
6 Hot on the Cubans of love? Not quite (5)
7 A mighty cassette (4)
8 The sort of bachelors the Monochrome Set make (really?) (8)
10 Talking of whiter shades, this peaky water affair have just signed with Virgin (4,9)
15 Ms Derek Smells (2)
16 Vehicles *Of Fire*, that great British film (8)
19 Initial and surname of guy usually associated with Coleman and Coltrane (1,6)
21 That Dog Doo Dah Band (5)
22 '---- From The Numbers', Jam (4)
23 Lennon shaved his (4)
24 The number belonging to 'Rattus Norvegicus' if you can remember that far back (2)
25 Charming bunch of Germans to be found in the Odessa (1,1)
27 Pass it to be a musical youth (7)
31 Saga-type label (4)
32 The sunny King (3)
35 Actor, Sir Guinness (4)
37 The Pere of this band recently played the Venue (3)
38 High speed label that hangs 'round with Bennie? (3)
39 White lines music, maybe(1,1,1)
41 Alternative, rather than direct heavy metal (1,1)



LAST WEEK'S ANSWERS

ACROSS 1 Stiff Little Fingers; 9 Eton Rifles; 11 Too Nice (To Talk To); Haysi Fantaysee; 14 Lola; 15 Uhuru; 17 Chaos; 19 Cars; 20 Annie I'm Not Your (Daddy); 23 Low; 24 Dogs; 25 Peter; 27 Cozy; 28 Ramones ; 30 Daddy; 31 Frida; 34 League; 37 Leo; 38 Rory; 40 Black (Uhuru); 42 Hall; 43 Music; 44 Rag Doll.
DOWN 1 Stephen Mallinder; 2 I Got You; 3 Furniture (Music); 4 Tulane; 5 Fat; 6 No One; 7 Evil Woman; 8 Specials; 10 Smash It Up; 13 Zoo; 16 Ummagumma; 18 Souvenir; 21 New Order; 22 Boy; 24 Daryl (Hall); 26 To Talk To; 29 Everly; 32 I'm A (Boy); 33 Total (Chaos); 35 Eric; 36 GBH; 39 Yes; 41 Lea.

LONDON FILM FESTIVAL

FROM PAGE 27

It sounds rather more interesting than it actually proves because the director lets too many of the incongruities flag and one continually expects a Python-like explosion of some sort which never arrives. The semi-solution to the game is halfwicked and half amusing — worthwhile, if not particularly likable.

From two veterans, two contrasting views of love's power to consume its pawns. Jacques Demy, who made *The Umbrellas Of Cherbourg* nearly twenty years ago, returned to the musical form of all-sung dialogue in **A Room In Town**. Set amidst a dockland strike in the port of Nantes in 1955, an unhallowed affair between a striking activist and the daughter of his baroness landlady (no kidding!) leads almost incredibly to suicide and violent death — events occasioned by tragic chance and a surrender to fate of a Sophoclean flavour.

Unfortunately, the trick doesn't really work twice over. Where *Umbrellas* had a blushing charm and heart-swelling tenderness about it, the dark side of *A Room In Town* seems nearly ridiculous, operatic intensity squirming inside the thinnest shroud of operetta artifice. The performers (all dubbed) are a parade of striking faces and simple mannerism and the music is seriously unmemorable — the killing weakness, never matching Michel Legrand's splendid work for Demy. The director waited ten years to get the film together and it seems a Herculean task for very modest reward.

A far more mysterious and engrossing meditation came from the Japanese director Yoichi Takabayashi. **Irezumi — Spirit Of Tattoo** told how a girl undertook to have her back tattooed at the behest of her obsessive lover, the work performed by an old master whose technique demanded that it be done while her body was taut in a lover's embrace.

From this simple premise Takabayashi prepared a film steeped in often voyeuristic erotic drama and balanced by a quiet, contemplative vision of the deep waters of consummated love. A set of graphically severe performances and tense, ingenously stylised direction refused to let an often pretentious story drift very far off-course, and the camerawork glowed in the cold sunshine of an autumnal Japan.

ZALE DALEN, who made the tough and interesting *Skip Tracer*, presented a far more gentle film in **The Hounds Of Notre Dame**, depicting a single 1940 day in the world of roughneck priest Athol Murray and his remote Saskatchewan college for boys. Though rather obviously weighted by great shots of the humane and sentimental, Dalen's humorous eye for foible gave a slight picture an unaffected glow, redolent mainly in the fine view of Murray by Thomas Peacocke as a cross between Rod Steiger and Spencer Tracy. Nothing very extraordinary, but it was the very insistence on explicable normality which brought the picture off — no spurious searching after great textural depth, which is how a European cinema would've treated it. A jovial indulgence of hungry masculine loving.

A Room In Town

Percy Adlon's **Five Last Days** was the last Festival film I actually saw, and its spare finality made it a fitting coda. Adlon (whose *Celeste* I dismissed in a bad temper earlier this year) details a nervelessly simple story — the final days of a student protester in a Gestapo prison and her relationship with an older woman prisoner responsible for clerical work there. The days are ticked off by periods of interrogation and confinement, adducing to a slow reflection and the learning of motive and belief behind the action of the two women.

It requires patience, but the unflinching course to tragedy is so finely observed that stasis is overcome by a deeply-felt dedication to the human spirit. Lena Stolze and Irm Hermann play two plain, honest women with a surpassing restraint that makes the few moments of melodrama unbearably affecting; and Adlon's cameras record the grey prison quarters, the institutionalised repression and shining sense of comradeship with poignant simplicity. He marks changes of time by closing each long or short sequence with a blank black screen as if to emphasise the cruelty of treating it as a case record. A disquieting and excellent finale.

But a word on cartoons — as ever, the British and World animation programmes provided some of the best fun of the event. **Pig Bird** from Canada and Mark Baker's **The Three Knights** were among the funniest films on show this year, and while there was nothing to match the spellbinding beauty of the Russian **Tale Of Tales** at the 1980 LFF, Zhon Kequin's Chinese fable **Monkey Fishes The Moon** was eleven minutes of beauteous colour and symmetry which I have no hesitation in singling out as a best film.

A Question Of Silence

A FESTIVAL CHOICE

Come Back To The Five And Dime, Jimmy Dean, Jimmy Dean — Robert Altman (USA)
Stepping Out — Ebsen Hoilund Carlsen (Denmark)
The Captain's Doll — Claude Whatham (UK)
They All Laughed — Peter Bogdanovich (USA)
Monkey Fishes The Moon — Zhou Kequin (China)
Art Pepper: Notes From A Jazz Survivor — Don McGlynn (USA)
Querelle — Rainer Werner Fassbinder (W. Germany)

EDUCATIONAL Opportunities

THE BYAM SHAW SCHOOL OF ART

is an independent fine-art school founded in 1910. It offers one of the best 3-year courses available in London.

All teaching is by practising artists. Applicants are selected by work and interview.

Full time, diploma, extra mural, post-graduate/post-diploma and short-term courses available.

Over 70% of UK students receive Local Authority grants.

Apply now for a prospectus to 70 Campden Street, London W8 7EN (or 'phone 01-727 4711–24 hour service).

Study at home with the experts

IN YOUR PLACE — AT YOUR OWN PACE
Want a better future? More Pay? Promotion? Let ICS show you how they have helped over 8,000,000! Study easily in your own home, at your own pace with personal tuition from experts in your chosen subject.
ASK FOR YOUR FREE ICS BOOK TODAY AND HELP YOURSELF TO A BETTER FUTURE

☐ GCE ☐ Technical Studies ☐ Accountancy
☐ Business Studies ☐ Electronics ☐ Banking
Leisure courses too, state interest .....

Tick one of the subject areas above and send completed ad. TODAY for FREE details

ICS
B173
Interext House,
160 Stewarts Road,
London SW8 4UJ
Tel 01-622 9911
(24 hours)

Name.....
Address.....
.....

Member of ABCC *Accredited by CACC*

BA (Hons) Movement Studies

Nonington College is set in 110 acres of beautiful parkland within Kent's 'Garden of England', between Canterbury and Dover.
The College provides superb facilities for work and study — our Student's Union provides arrangements for social and recreational interests.
The following three year degree courses are validated by the University of Kent and offer students the opportunity to study in a unique and stimulating environment.

BA (Hons) Movement Studies
A single Honours Degree in Movement Studies which includes an opportunity to specialise, in the second and third years, in either Sports Studies, Sports Science or Dance.

BA (Hons) Movement Studies and Education
A Joint Honours Degree in Movement Studies with Education.

BA (Hons) Movement Studies with Biology
Combine Sports and Science by studying for an Honours Degree that combines Movement Studies with Biology. Human Biology, Animal Physiology, Ecology and Animal Movement are included in biological studies.
The following Joint Degrees consist of major and minor elements taken from the Single Honours Movement Studies Degree and the Combined Honours Performing Arts Degree.
BA (Hons) Movement Studies (major) and Music or Drama (minor)
BA (Hons) Music or Drama (major) and Movement Studies (minor)
For course leaflets, a prospectus and full details of the college, just contact **The Academic Registrar, (Ref. NM8) Nonington College, Nonington, Dover, Kent. Tel. (0304) 840671.**

Nonington College
KENT COUNTY COUNCIL EDUCATION COMMITTEE

Illustration: Clare Cameron

NUTTER

Gizza job,
Go on Gi'zzit
I could do dat
Anyone can write for the *NME*.
C'mon, Gizzit.
Yosser, Merseyside.
The only limits of power are the bounds of belief. — Harold Wilson.
The job's yours! — AG

HAIRDRESSER

Unless Bowie is now ambidextrous, your *T-zers* reversed that photo on the back page of *NME* 30th October, 1982. Or maybe I'm just bi-ignorant?
Love from a late late frog.
No, you're just unhealthily obsessed with photographs of David Bowie. — AG

FILLER

Three questions I'd like to ask, if I may.

Why not do a portrait of the artist as a consumer by John Peel?

Also, why does Simple Minds' logo resemble a German first world war symbol?

Finally, what do you think of Channel Four's commercial breaks?
Mort 'Al' Coyle, Aberdeenshire.
Three answers: (1) Peel does his nearly every night.
(2) Because it's a Maltese Cross — a British war decoration.
(3) Annoying, especially the yokel in the stocks. — AG

TWO-WAY FAMILY FAVOURITES

Being here in the Falklands obviously stops me from hearing and reading about what's new in the way of sounds outside of this 'desert island', so I'd be grateful if anyone curious enough could write, as my tastes in music are varied, and I've yet to hear John Peel or the like on the World Service, and penguins can't sing!
Carl Johnston, ATC Commcen, RAF Stanley, BFPO 666.

As I'm at the arse-end of the world I thought I'd write to *NME*, thanking Serge Clerc for his illustrations and the photography people for good pics.

If I praised the *NME* enough, would you send me my weekly copy free?
Si Sexstarved, somewhere in the Falklands.
No, but keep trying. — AG

PSILLY TV

If the Rev Sun Yung Moon put out a rap album would he get a centre page spread? While his approach to selling records/disseminating propaganda may appear novel to a lot of your readers, it's interesting to draw some obvious parallels with other areas from which Genesis P Orridge is getting a lot of inspiration.

The "apocalyptic times" line really is the oldest in the book. Most of the original Christians were expecting the millenium in their own lifetimes. Manson's horrific murders were "justified" and performed in an effort to catalyse "helter skelter" when the blacks were supposed to rise up *en masse* and slaughter the whites.

Gen's control theories seem to originate somewhere between The Soft Machine and The Mind Parasites, and while very interesting in themselves, don't really lend themselves either to specific instances or practical applications. True, there do seem to be a lot of people with a lot of very odd ideas about how the world would be a better place without 6 million Jews, gypsies & queers, or the PLO, but to blame these people's madness on some amorphous force seems to be the sort of super-reductionism that's won B F Skinner so much popularity. At least Freud had the imagination to give his death-force a name — Thanatos — and various recognisable/diagnosable attributes, and even set up a systematic approach to overcoming its negative attributes. All Gen appears to offer is equal doses of mysticism, noise, and negative ions — and, of course, the most gorgeous set of peepers since Crowley.

The most interesting piece of the whole article was the very nature of the beast itself. While having no discernible individual form (which raises the question of how a philosophy incorporating this concept can be described as existential), it is evident only by its manifestations for those who wish to see them as such. This description would place it in that grey area between subjective and objective existence already occupied by such various entities as the Collective Unconscious; the quantum probability wave, and God. Locating the beast here renders it immune to classical (logical) analysis and so reduces its existence to an act of faith, which is where I came in. It also means that literally neither I nor Gen can in any real sense know what we are talking about.

It is the easiest thing in the world to appear to know a great secret.
Nick Hunter, Lightfoot Hall, Manresa Rd, LONDON.
Yes, yes, fine. But where can I get a copy of this Rev Moon rap album? — AG
I can get you a bootleg of it, for "a few quid". — Roy Carr

Having just watched Psychic TV on *Riverside*, I'd just like to point out the similarities between their "message" and the works of the 13th Floor Elevators on their seminal first LP.

Isn't there a saying about people being condemned to repeat history?
Yours despairingly, John Robinson, Gedling, Nottingham.
Hey — like, really heavy, man. Wish I knew as much trivial crap as you. — AG

I may be wrong, but it seems to me that the two groups I've just seen on *Riverside* (Shriekback and Psychic TV), are just a bunch of egotistical liars. I've a feeling that despite their wacky hairstyles, 'contradictions', intensive rhythms and meaningful gestures, that all they really want is my money.
Uncle Rolf, Chester.
Yes, you may be wrong. On the other hand, you may be perfectly correct. — AG

So Psychic TV show videos of participatory violence and call it "ritual". How original. Makers of hard porn do the same — they call it "entertainment". Psychic TV's aim is presumably to break psychic barriers, and their videos show "one or two people voluntarily stating commitment to an idea."

In this they perpetuate the myth that the victim has a choice and is in no less a position of power than her/his tormentors. I've got a new game for you "brothers", imagine yourself the brutalised star of a snuff movie; kidnapped, raped, mutilated and killed, all in the eye of the camera.

We don't need Psychic TV to explore the limits of transgression, or to go to the Final Academy to see it. It's happening every day and you can hire the video from your local shop. Surely the Temple of Psychic Youth is superfluous. Those who want male bonding, primitivism and a search for "lost power" are already only too well provided for.
Jocey, Liverpool.
Logically, if the participants in PTV's violent videos are involved voluntarily, the concept of "the victim" does not arise. It *is* just a ritual. And as with porn or *Top Of The Pops*, if you don't like violence, then DON'T WATCH IT — and don't try to legislate for others. I "don't need" you telling me I "don't need" Psychic TV, or whatever. — AG

FANTASY ISLAND

Through a series of non-related events I fell upon first Japan in March, 1980 at The Venue, Eric Satie in 1981 on a Belgian tape, and Yukio Mishima in early 1982, all quite by accident or so it seemed. I now discover coincidences and links between all three compounded by my fascination with all things Oriental, which led to an expensive interest in imported Japanese pop records (ie: Sakamoto). I am, of course, not the only one to enjoy such fancies, but I find it so depressing when all of a sudden, one by one, my cherished and respected idols become blown out into hideous exaggerations of themselves.

David Sylvian interviews such as his last with Paul Morley have metamorphosed him into some deified intellect who reads Herman Hesse, might believe in God, hates children, animals and people who work in Boots, and wears Clinique make-up. I am sure it is not David's fault that he allows people like Morley to construe an inner meaning in every triviality he might choose to discuss; it is the image projected which is at fault, his press image that is.

I was 'fortunate' enough to be in the front row at Japan's Wednesday Concert at the Hammersmith Odeon. However, as Sylvian approached the side of the stage where I was placed, in the split-second eye contact I was struck with fear and didn't know which way to look. This apparition was unreal, like a character out of some Japanese Kabuki play (where the women are portrayed by young men assuming the beauty and graceful gestures of women), as afraid behind his mask as I was without one. How can we allow Morley to inflate people's egos so they turn into such disillusionary caricatures of themselves and are put on pedestals beyond our reach?

I am equally disgusted to find that now Mishima's works are becoming 'hip' to read. I wonder — if 'Nightporter' is a huge hit (hypocritically I hope so) will people then turn to Eric Satie as it is most obviously influenced by him and perhaps other French pianists. Will another wall come crashing down on my secret garden of hopes, desires and interests, will it be blown up like a balloon by the sadly 'affected' music press only to be violently burst by a vicious backlash.

I am appalled at the way papers like the *NME* are allowed to influence and infiltrate peoples' lives and habits and turn them into something they never ought to be. This paper is supposed to be about Music, not informing us what books we should read and how we should think or how our peers think.
Jenny, Wellingborough.
Yes, it's all Paul's fault, whatever it is. Fancy letting David Sylvian say something! Especially something you might not not agree with! And of course, meeting Paul was such a traumatic experience for David that it changed his life completely, so he wasn't able to convey the true depth of love and empathy he feels for you in that split-second eye contact. And yes, it's dreadful the way other people have the temerity to read the same authors and listen to the same composers as you.— you, who've been "into" them for so long. — A Member Of The Real World.

THE VOICE OF REASON

A critic critics' critic writes . . .

Judging from the quantity of letters published on the subject of Messrs Morley and Penmans' prose, it elicits more opinion than the considerable — in both senses of the word — contributions of the other scribes combined; and judging from the bias of this opinion, employing the mail as a rough-and-ready cross section, the majority of the readership believe that without it — without THEM — the *NME* would be a 'better' paper.

Those who propose the defenestration, figuratively or not, of Ian and Paul and their copy from 5-7 Carnaby Street do so on the grounds of various offences committed by them against their sensibilities. At best, these accusations are vague, and, at worst, irrelevant and resentful: not so much concerned with the pair's literature as obsessed with their leisure — as if what they drink, where and with whom or any of their more private personal preferences and pecularities invalidates what they put into writing (or enhances it)!

However, through good sense, taste, fortune, whatever, some allegations do relate to their work. The most common of these — worthy of chestnut status — is 'incomprehensibility'. Never having had such cause for complaint myself impels me to ask those who have to ask themselves (again?) whether the fault is necessarily not theirs. That is, could the deficiency be in the interpretation rather than the communication? To read well is, to quote Nietzsche: "to read slowly, deeply, looking carefully before and aft, with reservations, with doors left open, with delicate eyes and fingers."

Not for nothing did Nietzsche supplementarily define the quality quintessential to practising reading as an art as 'rumination'. Eating is as good an analogy for reading as any. My mother was forever admonishing me at mealtimes for bolting my food. Her argument was faultless: if I didn't chew it not only would I not taste it but also not digest it properly. I suggest that 'incomprehension' is the literary equivalent of indigestion. The afflicted, inclined as most of us are to externalise our difficulties — the ego requiring it for palliative purposes — naturally enough blame what they've eaten/read, not the way they've eaten/read it.

If that was hard to swallow, try this, bearing in mind that neither do I find Paul's and Ian's articles easily accessible: the missing link between reading and understanding them, the key to their 'impenetrability', is a synthesis of great(er) examination and grand(er) imagination. That this is so is manifested in the correspondence. Bad reading habits are connate with bad writing habits.

Take, for example, Jon Lewin's letter (*Gasbag*, Oct 9). Stylistically, it was so unadventurous, so self-consciously correct: (history) textbook stuff. I wouldn't have mentioned it/could have forgiven it/might not have noticed it if the content had been less banal. But, as ever, it was unoriginal through being unauthoritative through being un-analytical.

However, when it comes to content and also discontent there are those who make the above look like a master and a novice respectively, as well as making his stigmatization of Ian's and Paul's writing as 'sloppy', 'tedious' and

Your speech bubbles burst by ANDY GILL

Mail your missive to: Gasbag, NME, 5-7 Carnaby Street, London W1V 1PG

'impenetrable' seem even more absurd. These 'those' let's call letter-louts. They are legion. Their obscenities are littered throughout the pages (literally) of *NME/Gasbag* history.

SWell's farago recently (25/9/82) was a prime paradigm: inane, incoherent and invidious. It was tantamount to a childish tantrum; a whine of sour grapes — a vintage whine at that (and quoting his most 'reasonable' sentence condemns the rest): "Obviously to maintain self respect and a reason to live music hacks have to invent 'happenings' to justify their existence."

In my experience, it is usually those people lacking in self-respect themselves and needing to justify their own existence who are preoccupied with slurring the character and rubbishing the *raison d'etre* of others: a kind of equalisation/qualification by default. Anyone can slag off anyone, and invariably, and ironically, it reflects on the aggressor rather than their victim(s) as (SWells, for instance) intended. An inference of this being that it is neither always necessary nor re/commendable to employ direct criticism in order to destroy someone's opinion; it may be enough to expose and explode its fallibility indirectly by providing a more credible alternative. Trial by juxta-position.

Which means, to all you detractors of Ian and Paul: Let's see your (better) reviews and articles (and where they're going wrong)! (It is customary, I believe, to conclude these 'state of the publication' dissertations with an exhortation).
Steve Prigmore, Harrold, Beds.
Thanks for the letter, Ian. Now how about dropping by the office and writing a real *bona fide* article instead? — AG

A MUSIC LOVER WRITES

What makes me so sick is the way that you desperately, nay, frantically try to find something even vaguely valid, innovative or just plain interesting in that tired, plodding, self-indulgent fashion show of regurgitations that is called music. Merry Xmas and PAH! to you all.
Tristan Farnon, Gosport.

SOMEONE WHO KNOWS DICK CLARK, AND TALKS TO HIM TOO

Just wanted to let you know that someone who works for Dick Clark (knows him and talks to him, too) reads the *NME* quite regularly.

I'm sympathetic to your plight. I just *love* new wave! Wankers, though, your Flock of Seagulls. They were on *American Bandstand* and all the dancers thought they were real bitchin'. Met Martin Fry when ABC was on — a particularly friendly bloke. Keep churning 'em out.
Scott Epstein, Dick Clark Productions, Spermbank, California.
New Wave — Phew! — Jeff Bridges.

PERSUASIVE

I saw a band called 'O.W.' in Birmingham last week. They played for 30 minutes in a multi-storey car park. They created the first original synth sound using a typical small synthesizer to make an intense powerful music without melody. This phenomenon should not be ignored by your newspaper if you are genuinely interested in new music — as your name suggests.
A Very Hard Bastard. So don't take the piss.
Sounds great. Have they made a record? — Chris Bohn I can bet you a bootleg, for "a small consideration". — Roy Carr

T-ZERS

WHERE IS the world? Oh where, oh where is the world? Floating here in outer space without a tie-bow or exciting new white funk band in sight is a strange but comforting experience.

It's a long way from home but there are all the things that keep *T-Zers* going — big empty spaces, hot and cold air and stars, lots of stars. We're here as an experiment; sent into orbit with a typewriter, a case of whisky and a heap of old newspaper cuttings to keep us company. The trick is to try and write a column of lively inventive prose before (a) you finish the crate of whisky or (b) throw the typewriter and the cuttings out of the window and into the great cosmic sewer . . .

We've only been here a short time but the Martian contingent are already upon us, look at that little fella over there doing great loop de loops with a goldfish bowl on't head and wearing the **Rupert The Bear** pyjamas.

Calling Capt **Stevo** on your wavelength. A message: "We have too much going on now to think about the music press and creativity. Those problems will resolve themselves. But next year is the time to be creative." Yes Stevo, what's this about? "That'll do I think people will be glad to read that." But Stevo, how are our earthling friends going to grasp the significance of that? Stevo? Too late, the line's crackling and he's fading away. An intergalatic looner is something to be, I guess . . .

B-Movie are to sever connections with Some Bizzare, rumour has it, because svengali Stevo is too wrapped up in **The The** and other projects . . .

This year's Hurdy Gurdy Man **Nick Heywood** of **Haircut 100** is a mellow yellow man right now. His group haven't a manager and can't agree on who they want as one. Nick also admitted that his group was "silly and damned" (wonderful how you can take words out of context like that). Damned to what we can't imagine — a residency on *Razzamatazz*, to struggle forever under the heading of their name or maybe, even as we speak, Arista are readying a capsule for the group to take the final leap off the big abyss . . .

Ahah! It's our mid western representative smiling **Mike** 'Muscles' **Jackson** who's just floated past on his space-age bicycle with a new friend called **ET**. Michael has just narrated his friend's film soundtrack for MCA records but Epic, his own label, are far from happy that the LP has been released before 'Thriller', Michael's own LP (on which ET doesn't even get a look-in — a bit late in the day for laying claim to sanity stakes one would have thought). A libel suit and the usual legal shenanigans are under way . . .

Back down among the terrestials very little seems to have changed. Presently going through another ice-age according to the reading on the solar meteorology graph listeners to **Tommy Vance's** Radio one Friday night heavy metal binge returned the same top 20 for their fave listening of the year as they did in 1981, bar one track from exciting new combo **Led Zeppelin** . . .

Still waiting for the spaceship to take off, **Nicky Heywood** has decided to take himself off on holiday in the meantime. "I'm sick of walking down the street and having people ask me am I really Nick Heywood. I usually say I'm **Harold Wilson** but I'd like to say something much ruder . . ."

This year's six pounds six shilling and sixpence man **Andy O** from **Cry Boy Cry** has been serving penance for his misdemeanours as a schoolboy while undergoing a cruel medical experiment. But apart from singinging 'Cry Boy Cry' . . . he's also having tatoos removed by lasers. This fascinating little exercise consists of scorching the flesh with dangerous toxic rays to produce the aroma of a crematorium and leaving the patient's flesh looking like it just survived Hiroshima. But don't let us put you off getting an etching on every available limb. Get your nipples pierced, shave your head and dye your hair a thousand different colours. Youth, the best years of your life and don't ever forget (or ever give yourself a chance to) . . .

Bananarama: straight in last week at No 76; down this week to No 81. Title of the record: 'Cheers Then'. Quite . . .

We also learn that when **Bananarama** were making their very cheap video in Salzburg, Austria, no-one bothered to get permission to do any of the shots — they just ran along hills and up steps when no-one was around. When they were doing their *Sounds Of Music* spoof in the valley, police rushed in with guns and lined everybody up against a van. Apparently they had seen the helicopter which was filming the scene and thought they were smugglers. The police argued that if they were filming they would have known about it. No-one was shot . . .

In Los Angeles **Marvin Gaye** has sold off his home at somewhere around the one million dollars mark to pay off his tax deficit having just returned to USA after four years in Europe . . .

Middle-aged rock star **Keith Richards** to wed! "Longstanding model girlfriend" **Patti Hansen** drew the short straw . . .

Calling **Roy Carrs!** Merseyside tourist agencies are now running courses in Beatlemania for students who want to act as tour guides to Fab Liverpool . . .

Oh really? Silly haircut **Mike Score** of **A Flock Of Seagulls** used to be a hairdresser in real life . . .

Stiv Bators currently performing in a wheelchair after jumping off a 20-foot stage and sustaining, in his own words, "the biggest break of my career" . . .

A pet python was stolen from a tank (a nice one with central heating) in Kentish Town, London. The snake, belonging to **Dave** from **Charge**, has still not been home. Dave bought another snake, this time a 25 footer which also has been stolen. This is a warning to the person stealing them: the next snake he buys will be a poisonous one. This is also a warning to the snakes that if they do decide to come home they might not be welcomed by the new pet . . .

Kim Wilde sighted in a tussle with a Stevenage skinhead *(not* our own literary giant **Adrian Thrills)** at a party in downtown Knebworth Village. Reportedly she actually received a blow to the face. Said our informant: "Boy, was she Wilde . . ."

World-famous star **Rusty Egan** failed to blag his way into the **ABC** lig at Kings Road's Mainsqueeze, no matter how hard he tried to impress the 'doormen'. *T-Zers* is staging a sit-down protest outside the club all week, any sympathisers welcome . . .

Marc Almond went down a storm at London's **Batcave** last week. The secret gig was grapevined as a **Mambas** session, but in the event Marc appeared alone, intoning half-a-dozen songs including **Lou Reed's** 'Caroline Says' with the aid of backing tapes. This one, **Rusty Egan *did*** get into . . .

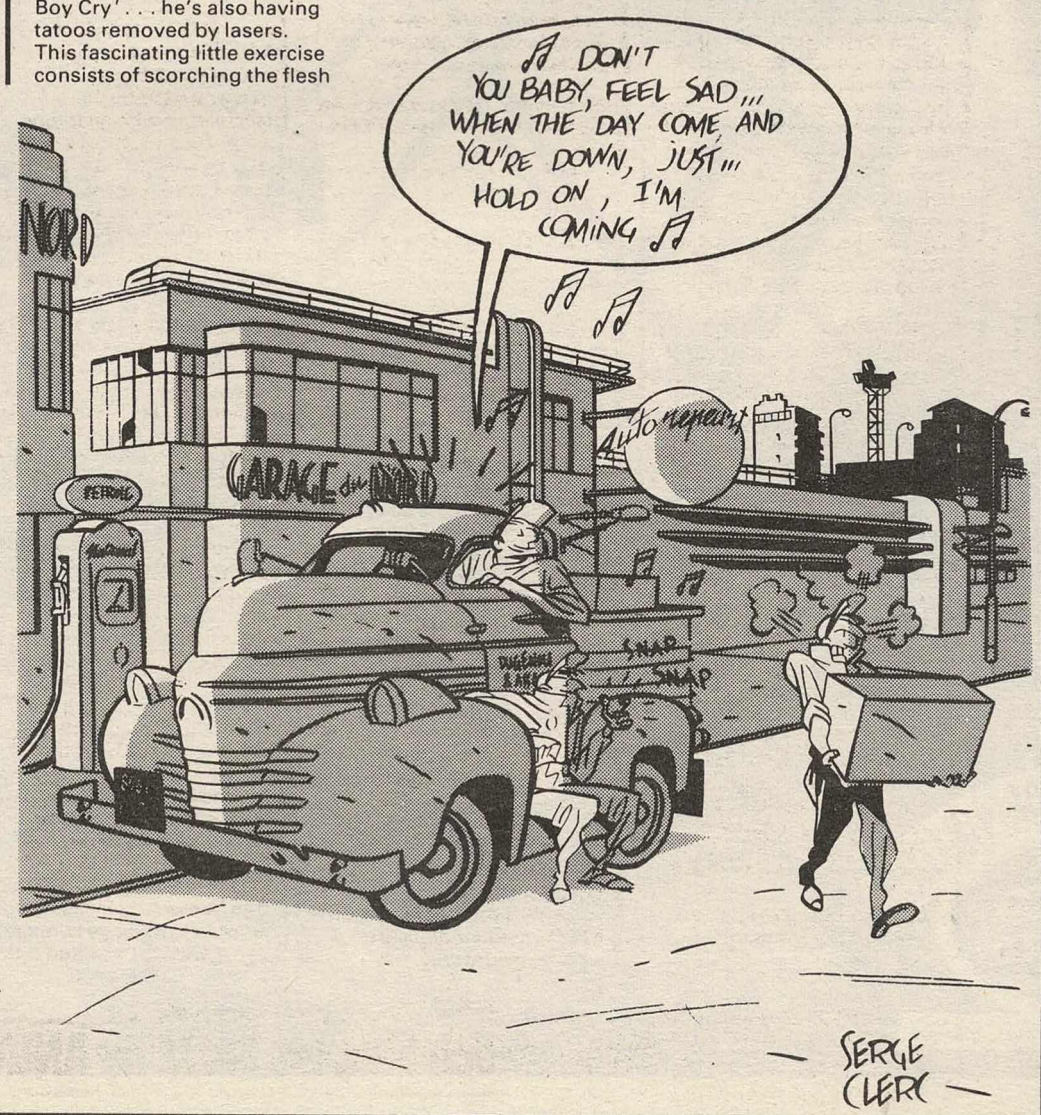
Rough Trade rationalised: the leading indie label is to embark on a rigorous streamlining process involving a number of redundancies. This "trimming down operation" will, they say, "place more emphasis on certain bands . . . **Aztec Camera, Scritti Politti, Weekend, The Go-Betweens, Vic Goddard** and **The Raincoats"**. Rumours of the imminent RT demise are however denied . . .

Rockers Revenge rumoured to be doing three dates at the Venue in January . . .

Hells Angels brought peace to the **Anti Nowhere League's** concert in Amsterdam after skinheads dragged monitors off stage and ran riot. The Angels stepped in and the concert continued. No one was killed . . .

Iggy Pop sprained his ankle on stage in Canada and had to cancel four shows. He appeared in San Francisco complete with gaffer tape round his ankle and other parts of his anatomy . . .

Nicky Tesco is to star in a ten million pound Hindi film with **David Jacobs'** daughter **Emma. Annabella Bow Wow Wow** is also appearing. The film is to be shot in India and is directed by pop video-maker **Lindsy Clennell** . . .



NEW MUSICAL EXPRESS NME

EDITORIAL
3rd Floor
5-7 Carnaby Street
London W1V 1PG
Phone: 01-439 8761

EDITOR
Neil Spencer

Deputy Editor
Phil McNeill
Features Editor
Tony Stewart
News Editor
Derek Johnson
Associate Editors
Paul Du Noyer
Andy Gill
Special Projects Editor
Roy Carr
Contributing Editor
Charles Shaar Murray

Staff
Adrian Thrills
Chris Bohn
Gavin Martin
Lynn Hanna
Ian Penman

Art & Design
Richard Krzyzak

Photography
Pennie Smith
Anton Corbijn
Peter Anderson

Contributors
Nick Kent
Fred Dellar
Tony Parsons
Julie Burchill
Paul Rambali
Paul Morley
Danny Baker
Penny Reel
Andrew Tyler
Graham Lock
Cynthia Rose
Vivien Goldman
Serge Clerc
Richard Cook
Paul Tickell
Barney Hoskyns
Lloyd Bradley
Ian Wright
Amrik Rai
Kristine McKenna

Cartoons
Tony Benyon
Ray Lowry

New York
Joe Stevens
(212) 674 5024
Mick Farren
Richard Grabel
Research
Fiona Foulgar
Editor's Secretary
Wendy Lewis

ADVERTISEMENT DEPT.
Room 2535
Kings Reach Tower
Stamford Street
London SE1 9LS.
Ad Manager
Peter Rhodes
(01) 261 6251
Deputy Ad Manager
David Flavell
(01) 261 6206
Classified Ads
(01) 261 6122
Live Ads
(01) 261 6153
Ad Production
Pete Christopher
Barry Cooper
Lee McDonald
(01) 261 6207

Publisher: Eric Jackson
IPC Magazines Ltd.
Production of any material without permission is strictly forbidden.

BETTER BADGES
"Elitism for all"
Better Badges Would Like To Wish
THE JAM
&
Anne and John Weller all the best for the future, and thank them for their co-operation in the past.
ORIGINAL Jam Tour Badges still available from US.
Send s.a.e. for list
14 WITAN STREET, LONDON E.2

Published by IPC Limited, Kings Reach Tower, Stamford Street, London SE1 9LS, at the recommended maximum price shown on the cover. Editorial and Advertisement Offices: Kings Reach, Stamford St., SE1. Printed in England by EMAP Provincial Newspapers Limited, Kettering, Northants. T.U. Registered at the GPO as a newspaper. Sole Agents. Australia and New Zealand, Gotdon & Gotch, South Africa, Central News Agency Ltd., East Africa, Stationary and Office Supplies Ltd., Publishers.

When you've just lost the American Civil War, you need a good stiff drink.